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ANNE SUTHERLAND.

SARAH COWELL LEMOYNE.



Sarah Cowell Lemoine must be regarded in the light of a phenomenon. The newspapers have all welcomed her appearance in *The Moth and the Flame* as "a return to the stage," and have furthermore noted with gladness "this resumption of her professional career." Her personation of Mrs. Lorrimer in Mr. Fitch's play has been generally chronicled as a historic surprise. It would be still more of a surprise if it were known that in this play Mrs. Lemoine has virtually made her theatrical debut.

To be sure, she has been before the public for several years as a delightful reader of the best English prose and poetry. But there is an essential difference between the art of the reader and the art of actor. As Mrs. Lorrimer, Mrs. Lemoine has successfully bridged the gulf that lies between those two distinct arts; she never once betrays that she is in her novitiate as an actress.

Those who have the pleasure of a personal acquaintance with Mrs. Lemoine know her for a woman of the most charming qualities. Those who know her only through her performance of Mrs. Lorrimer can easily see those qualities reflected in the character she represents.

"I have been threatening to go on the stage for a long time," said Mrs. Lemoine the other day, in the course of a chat with a *Mirror* representative. Mr. Lemoine, who sat opposite, beamed benignly, and said: "I am responsible for the public's loss. I never would give my consent, you know."

"And what finally broke the ice?" asked *The Mirror* man.

"Mr. Fitch's play. I happened to be present in the room when he read it to Mr. Lemoine. William demurred at this—he is a great stickler for stage etiquette, and he thinks a third party *de trop* when a new play is under discussion. However, they permitted me to listen, and while Mr. Fitch read the Mrs. Lorrimer scenes, I said enthusiastically: 'There's a part I should love to play.' Mr. Fitch said: 'I'd like to have you play it.' Mr. Lemoine said: 'I see you playing it.' So the matter was settled."

"And this is your professional debut?"

"Almost. Many years ago I was a humble member of Mr. Palmer's stock company at the old Union Square Theatre. I played a small part in *The Banker's Daughter*. Then Mr. Palmer cast me for an old woman—some trifling part. I objected to playing an old woman, and the manager said: 'I don't propose to consult your wishes. You are here to take what is given you.' I bristled up, and said: 'Oh, I don't know!' and Mr. Palmer said: 'Well, at least, you know what you can do.' I did it. I banged the stage-door behind me and never opened it again till I went to play Mrs. Lorrimer at the Lyceum."

"Your career as a reader covers several years?"

"Yes; I began first with a little Shakespeare. Then I added two or three selections from Browning. Then there was a demand for an entire Browning programme. And finally, as my popularity increased, I included readings from all the English masters of prose and poetry."

"You were particularly successful in England?"

"My stay in London was one of the most delightful experiences of my life. I was welcomed as an American woman; and, of course, all my readings were from American authors."

"After your success as an actress, you won't leave the boards in a hurry?"

"My good sir, 'sufficient unto the day is the evil thereof.' It is quite enough that I am playing now every night at the Lyceum. The future is before us all. Mr. Lemoine and I have our own little philosophy. He never broods over the past; I never brood over the future; we both live in the present. That's what keeps us young and up-to-date." The excellent portrait of Mrs. Lemoine that heads this article is from a photograph by Ye Rose Studio, Providence.

DRAMA DAY AT F. W. L.

The Drama Day of the Professional Woman's League, held at the League's rooms last week was most successful. The attendance was large, and an attractive programme, of which Maids Craigen had charge, was presented. A recitation by Stella King opened the entertainment. Kathleen Mathews then talked on "Topics of the Day," and songs were sung by Mrs. H. E. Sawyer, accompanied by Laura Crawford. Anna Randall Diehl read a paper on "A Midsummer Night's Dream," and the afternoon closed with a dialect recitation, "Uncle Dan's Apparition," by May Stewart.

The annual entertainment of the League will be given at the Broadway Theatre on the afternoon of May 10. It will consist of an old time black face minstrel show, which is expected to make the Primrose and West company at the Olympia turn an envious green.

ANNEXED TO A MUSIC COLLEGE.

Hart Conway's Chicago School of Acting will be annexed in September to the Chicago College of Music, and both Mr. Conway and Dr. Ziegfeld are to be congratulated upon this union of forces. Mr. Conway's pupils recently distinguished themselves and their instructor

by a performance of Pinero's *Profligate*. The Chicago critics gave as much attention to the event as if the play had received a professional production.

DE ANGELIS MAY GO ABROAD.

The triple alliance of operatic stars, Lillian Russell, Della Fox, and Jefferson De Angelis, will remain at the Broadway Theatre for three weeks more, after which the combination will dissolve partnership by mutual consent. Despite all rumors to the contrary, the three stars have traveled together in unity, and their separation is now prompted solely by business reasons. Their season has been almost continuously prosperous. In some of the small cities they received nothing less than an ovation, and in every place visited they found the station crowded with people anxious to catch a glimpse of Miss Russell and her satellites.

The plans of the trio for next season have not fully matured. There is a possibility that Miss Russell may star again on her own account or join forces with Thomas Q. Seabrooke. Miss Fox may rejoin De Wolf Hopper, and Mr. De Angelis will, in all probability, tempt fortune with an operatic venture in London.

"My father has had no less than three offers to play in London," said Tom De Angelis, son of the comedian, to a *Mirror* man the other night. "As long ago as the Casino production of *Poor Jonathan* he attracted the notice of an English manager who made him a standing offer to come to London. Again, when he went into melodrama for a short while to play the comedy part in *The Prodigal Daughter*, his work came under the eye of English managers who thought he would be successful on the other side. George Edwardes has made my father a good proposition to join one of his musical companies; but, as it is not an offer to star, Mr. De Angelis does not feel disposed to accept it. Just at present he is thinking seriously of making a London venture on his own responsibility. The matter will be settled soon, and if he decides to take the risk he will produce *The Little Trooper* at a London house. Paul Arthur, who is now an established favorite on the other side, would very likely join my father to play his original part. As yet, however, the matter hangs fire."

NEIL FLORENCE'S EXPERIENCES.

One-half of the theatrical world does not know how the other half lives. The successful actor who arrives quickly at the top of the ladder and draws a good salary for thirty or forty weeks is oblivious of his humble brethren whose lot is less fortunate. The theatrical season is at best a limited one, and lucky indeed is the actor who can make hay while the sun shines for the forty weeks that now constitute a season.

As an example of exceptional industry in securing engagements, the variegated career of Neil Florence this season is peculiarly instructive. "I began the season with *When London Sleeps*," said Mr. Florence the other day, in conversation with a group of actors. "But I couldn't get on with a certain member of the company, and I voluntarily retired. After one idle week I joined Joseph Murphy for leading business. Our season was most prosperous, and the relations of the star with his company were of the friendliest intimacy. Mr. Murphy closed early, and his brother, John, continued the season, the company working at reduced salaries. I preferred to join James Neill's stock at Cincinnati, and at the conclusion of this engagement I came East again. I wasn't idle a week before I met Mr. Murphy, who asked me to engage a company for him to bill a special St. Patrick's week date at the Star. We did an excellent business, and during the engagement I received an offer to play the heavy part in *The Last Stroke*. I remained with this company till the last week in Providence, when one night in doing the jump off the cliff I wrenched my ankle. An understudy was put into the part, and I have been hobbling around with a stick ever since. But what's the odds? I have secured a good position for the summer months with the Manhattan steamship line that pines between New York and Halifax. I will be right on deck again when next season opens."

ANNE SUTHERLAND.

The portrait upon *The Mirror's* first page this week shows Anne Sutherland as Katrina in *Rip Van Winkle*, a role in which she has won distinguished success this season in the company of Joseph Jefferson. Miss Sutherland's peculiarly effective impersonation of Katrina—a role in which many have appeared, but which few have realized thoroughly—has added one more to the long list of varied characterizations, each excellent in its way, which have marked the inevitable advancement of this capital actress. Intelligence, beauty, grace, charming presence and superb voice have combined to assist Miss Sutherland's rise in her chosen profession.

At the age of ten she made her debut as Little Buttercup in *Pinafore* with a juvenile opera company. Then she studied vocal music in Europe for two years, and reappeared in New York as one of the Daughters of the Duchess in *Adonia*. For several years after this engagement she vacillated between comedy and burlesque, supporting Mrs. Potter, Nat C. Goodwin, and Eben Plympton, and returning now and then to the lighter lines of dramatic work, among which was an appearance in a leading role in E. E. Rice's spectacle, *Venus*. She played in the ill-fated opera, *Westward, Ho!* and also as *La Sauterelle* in *The City of Pleasure*, afterward scoring in farce comedy with May Irwin. During the season of 1896-97 she appeared most successfully with Georgia Cayvan as the adventures in Mary Pennington, Spinster, and as the buxom country girl, Amanda Jane Thistlewood, in *Squire Kate*. Miss Sutherland made a hit as Katrina in Mr. Jefferson's Autumn tour, and has been re-engaged for his Spring term. Her plans for next season are as yet indefinite.

PARKER'S NEW PLAY.

Louis N. Parker's new play, which will have its first production in this country by E. S. Willard, is a comedy in three acts. It is called *The Swashbuckler*, and its period is that of the Thirty Years' War. The scene is Alsace. The chief character, from which the title of the play is taken, is a ne'er-do-well who, disinherited by his uncle, becomes a soldier of fortune. On the death of his uncle the estates are offered to either his niece or her cousin, the hero of the play. The news reaches the niece first and she starts to claim the estate, meeting on the way the cousin, who is also hurrying to arrive there first and establish his right. The two meet and the girl is helped to the castle by her rival. She succeeds by a trick in gaining admission first, but subsequently surrenders to her cousin, and the pair compromise by marriage.

GOSSIP.

Buffalo Bill entertained more than five thousand orphan children at his Wild West Show, in Madison Square Garden, on April 18.

Thomas E. Shea probably will present *The Man-o'-War's* Man in London.

William Kitchel's large painting of the battle ship *Maine* has been presented to Manager Edwin Knowles by the Honorable H. C. Minor, and is on view in the foyer of the Fifth Avenue Theatre.

A divorce was granted last Tuesday at Trenton, N. J., separating Thomas E. Montgomery from his wife, Beattie Montgomery.

Rudolph Christians, the Viennese actor, will make his American debut at the Irving Place Theatre on Friday evening in *The Children of the King*.

Robert Sherman has received several offers for his new play, *My Friend from Arkansas*, which he may send out next season.

Harry E. March is now sole owner of Hexter's Opera House, at Greenville, Miss.

The new theatre building to replace the Park Theatre, at Niagara Falls, burned some time ago, will occupy the site of the destroyed building, and will have a seating capacity of fifteen hundred. The building will be constructed of light colored brick and stone. One large store will occupy a portion of the first floor, but the rest of the building will be devoted to theatre purposes. If the bids, which are now in the hands of the theatre company, are satisfactory, work will begin at once and the theatre will be ready for occupation next Fall.

Amy Muller, the clever little toe dancer, is meeting with great success in San Francisco.

Tennessee's Partner will play benefit dates at Lynn, Taunton, Brockton, Waltham, Lawrence and Clinton, Mass., and Newport, R. I. Manager Arthur C. Alston has already booked twenty weeks for next season.

It is reported that during his engagement at Manhattan Beach De Wolf Hopper will revive *Falks*, *The Black Hussar*, and *Wang*.

Lottie Brisco, a St. Louis girl, aged twelve years, who has been on the stage from infancy, is a favorite member of Richard Mansfield's company.

Little Gladys Crolins continues to make an artistic success as Mandy Gates in *Shore Acres*, receiving warm praise from the press and public.

Frank Carlos Griffith, who has been business manager for Mrs. Fiske during the season, retired Saturday to resume his duties as curator of the Maine State Building, at Poland Spring, Maine, on Monday. The duty devolves upon Mr. Griffith to arrange the details of the annual art exhibition there, which under his direction has attained prominence as one of the notable exhibitions of the year.

E. T. Spears, proprietor of the Spears Comedy company, and Marie Malton, a member of the company, were married in St. John, N. B., April 18.

James F. Crossen will revive Bronson Howard's *The Banker's Daughter* at the Lyric Theatre, Hoboken, May 14. Mr. Crossen will assume his original role of George Washington Phipps.

Charles H. Prince has written a new song, entitled "My South Carolina Rose."

Kate Michelson, prima donna of Gayest Manhattan, after two weeks in St. Joseph's Hospital, Indianapolis, suffering with nervous prostration, has resumed her work, being warmly welcomed by the company.

Katherine B. Glenn closed with Orris Ober, at Winnipeg, Manitoba, on April 16, and will return to her home in Omaha, Neb., for a short vacation. She has signed with Lorin J. Howard for next season to play *Madame Vinard* in *Trilby*.

ENGAGEMENTS.

Ellen Cummins and Lettice Fairfax, for Richard Mansfield's production of *The First Violin*.

Mrs. Owen Mariowe, to play Mrs. Stanyon in *The Tree of Knowledge* next season.

Elizabeth Woolson, for Fun on the Pacific Mail.

Joe Van Den Berg, for *The Koreans* as musical conductor.

George E. Gill, by Blaney and Vance, to manage *A Boy Wanted* next season.

Louise Hepper, who is now appearing as Nita Vanderkoop in Rice's *Ballet Girl*, has been engaged by Paul Steindorff as prima donna for the opera season to be inaugurated on May 23 at the Harlem Opera House. Miss Hepper's first appearance will be in *The Beggar Student*.

Wadsworth Harris, for Joseph Haworth's Spring tour, to play the Ghost, Friar Laurence, and Banquo.

S. Fletcher Smith, William Mong, Walter Wayne, Willis P. Kitts, and Lillian H. Emery for the Emery and Mason company.

Warren Ashley Bates, for the juvenile part in *St. Elmo* by the Tower.

Willis E. Boyer re-engaged to manage Daniel Sully next season.

George Richards and Eugene Canfield, by Blaney and Vance, for *A Female Drummer*.

C. B. Barrington, Sam J. Roberts, W. J. Cogswell, H. E. Atherton, Julius Bense, Rose Stanchfield, Blanche Morgan, and Dora Busch, to support A. Z. Chipman in a Spring and Summer tour, presenting his own plays, *The Little Wife*, *Hortense*, and *A Pioneer*.

Anita Wilson will succeed Gerome Edwardy in *Monte Carlo* on April 25.

Ida Rock, May Lavaigne, Olive Wallace, and Gretchen Doerk, for *Monte Carlo*.

Manager Edwin P. Hilton's next season with *The Gay Matinee Girl* will begin late in August. He has re-engaged Ned Monroe, Charles H. Dean, William Herbert, Myrtle Franks, Bertha La Frantz, and Ella DeWolf, and has an actress whom he claims is "the best subretrie in America," practically engaged for the "girl" part. Mr. Hilton will be in New York about the middle of May to complete the details.

Claude Soares, late of the William Owen company, with the Sanford Dodge company.

W. M. Paul will produce his new comedy-drama, *A Cuban Hero*, at Salem, Mass., April 18. Among those engaged are James Levering, Carl Fey, W. J. McCormack, Mr. and Mrs. W. M. Paul, Lizzie Gale, Alice Clifford, and Lizzie Clifford.

Madge Otis has left *My Friend from India*, and Sarah Cameron has been engaged in her stead.



Some months ago an unappreciative and evidently uncultured reader of *The Mirror* wrote to the paper to say that she objected to the *Matinee Girl* when she "thought aloud." I feel quite sure that it was some friend of the *Caliboy's* who was trying to give him a boom. I don't know the *Caliboy* myself. I think it is an old gentleman who wears spectacles that I see sometimes when I go in with my copy. Perhaps he wrote it himself. I don't know.

But this is only a digression. Have you noticed an air of sadness about the *Matinee Girl's* merry chatter of late? An air of almost imperceptible sadness, and all that?

You have heard of those fellows who write jokes with one arm in a sling and gout in both feet, haven't you? You have wiped away a tear, maybe, when you read of poets penning their rhymes while propped up on pillows, their starving children sitting in a row at the foot of the bed waiting for papa to furnish the wherewithal to buy buns and things.

There are even worse things than that. Can you imagine yourself trying to be airy and gay and flinging badinage like thistledown back and forth with a flaxseed poultice on one side and a turpentine application on the other?

Have you ever been very ill, and then, just as you were congratulating yourself on recovery, found that the first affair had only been a prologue, and that the play was just about to commence?

In other words, have you ever had pneumonia, and just as you were allowed to go outdoors found that you were getting something else?

It's a delightful sensation. The *Matinee Girl* has been having everything in the catalogue since the first of April. Jerome K. Jerome once said that he had had everything but housemaid's knee.

I feel sure now that housemaid's knee is a twitching of the left foot and a loss of appetite. I have had that, too.

After having had pleurisy and pneumonia, I began to get something else, so sent for the doctor again. This doctor, by the way, should never send me a bill, because he has had such opportunities for study. Four weeks with one patient sometimes equals a year's hospital practice.

He came in with that happy, cheering smile that doctors have when they know you're getting a relapse and the bill is going to get bigger. I told him all the new symptoms.

He looked very grave. "I think," he said, "that you are going to have appendicitis."

Now I have always looked up to people who have appendicitis. You read about it in the society columns of the papers. It sounds expensive and exclusive.

When he suggested turpentine, I felt disappointed. Turpentine seemed so commonplace. But this particular doctor prescribes turpentine for everything. I have been so soaked in it for the last four weeks that I am afraid to go in a room where the gas is lit. Some people believe in quinine for everything. Other people turpentine. I myself care for neither.

I began to put on airs immediately. People who inquired for me were told that I was expecting appendicitis and could see no one.

What do you think I really did get? First, after waiting twenty-four hours without any further signs of appendicitis, I got another doctor. Then I got rheumatism and neuralgia.

I am a grand old ruin at present writing. I am sure I don't know what else I can get, but if there is anything I have missed I am sure to have it.

I expect to pass a pleasant Summer in heavy flannels and oil silk. All this to explain that if you notice any unusual lack of the merry trala in my writings, you can understand and sympathize, perhaps.

If there is any atmosphere of solemnity in my paragraphs, pause a moment—and say: "That's not the *Matinee Girl*; that's turpentine."

Or if, perchance, some merry little jest of mine should fail to bring the jocund smile to your cheek—or the back of your neck—why, turn sadly away and whisper: "Poor girl! These are not words; they are flaxseed poultices."

During the pauses in my illness I have been trying to draw pictures similar in technique to those used by my brilliant fellow worker who writes "Acting as an Art" in another column.

I think that I have caught the style exactly. Some day I intend to illustrate my column with some of these sketches, and you will pause in astonishment. You will be unable to tell them apart!

One reason for this is that I started to learn them by doing the pictures through oil paper. All great artists do this nowadays.

I never shared the admiration of my sisters for Bob Hilliard until last week, when I read about him punching an apartment house janitor.

Now I think he should have a harp and a crown and a halo. If he could only have that dramatized it would make a bigger hit than Van Bibber.

It requires more nerve to thrash a janitor than to go and fight the Spaniards. I take off my hat to Mr. Hilliard this time and hope he will keep up the good work.

THE MATINEE GIRL.

WEDDINGS OF STAGE FOLK.

Georgia Busby and Walter H. Sandt, a New York broker, were married last Wednesday at Rochester, N. Y., where the bride's family reside. Mr. and Mrs. Sandt will make their home in this city, Mrs. Sandt having retired from the stage.

E. L. Snader and Fanny McIntyre, both of the Bowdoin Square Theatre Stock company, at Boston, were married in that city on April 18.

Daisy Marshall, formerly known to the comic opera stage as Laura Wainford, and William Hume McDowell, of this city, were married last Wednesday at Chicago. After a honeymoon tour in Canada, Mr. and Mrs. McDowell will reside in this city.

Wanted—A first-class theatre in a city having a population of 35,000 or more. Address E. J. care *MIRROR*.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, April 24.

At the several houses in this Borough patriotism has been rampant throughout the week, particularly at the Montauk, where Colonel Sims has exhibited one of the most beautifully decorated interiors that it is possible to conceive. From the moment that one steps into the outer lobby until the footlights are reached, the national colors are encountered on every hand, blended and cunningly by experts in that line, until the eye is fairly dazzled. The dramatic feature of the week has been W. H. Crane's production, A Virginia Courtship, which has just scored seventy-five performances at the Knickerbocker. Every little while that an experienced and competent cast could bring to bear, from the star down to the exponent of the smallest part, has been done for Mr. Crane's play, with a result that has nevertheless been disappointing. While the author has very candidly admitted the source of his inspiration, it has not made the account of it any more hearty. Annie Irish really bore the honors of the performance. De Wolf Hopper in El Capitán is the underliner.

The third week of the Jaxon Opera co. at the Grand Opera House, where H. Travolta has constituted the feature, brought large attendance. The Mikado is the next production, with The Bohemian Girl to follow.

The Lilliputians have held forth at the Columbia in The Fair at Middletown, which has been given entirely in English. Dangerfield '96, and Oh! Susannah, are named here for next week.

Over at the Gayety, McKee Rankin's notable East Lynne cast has had good results. Fun on the Pacific Mail, with Maggie Cline, follows.

Louis James and the classic drama have had away at the Bijou, where Hamlet was given on Monday and Wednesday; Julius Caesar at both performances Tuesday; Othello on Thursday; Spartacus Friday and Saturday; and Romeo and Juliet at the Saturday matinee. Kate Claxton in The Two Orphans is billed for April 25.

The Amaranth Dramatic Society gave the final performance of its twenty-seventh season at the Academy of Music on Wednesday night, when they presented The Charity Ball with almost professional excellence. The audience present was one of the most brilliant ever gathered in this notable old house.

The last week of the season at the Park has been devoted to A Romance of Con Hollow, which of its class is a commendable representative. Lillie Eldridge, who grows to look more and more like her mother, has during this engagement impressed upon the old guard the fact that time flies, recalling the days when "Ami Lester" was smitten of the stars in mania in behalf of her daughter, and launched Lillie upon the sea of stardom at the old Brooklyn Theatre as both Juliet and Olive Varcoe.

The current season at the Park began on August 30 with a stock co., the list and order of which was given in The Mirror of February 28. After twenty-five weeks, one of which, November 1-29, had been given up to the late William Barry's revival of The Rising Generation, a change was inaugurated on February 21, and for the ensuing nine weeks the following dramas have been given in the order noted: Kit, the Arkansas Traveler; The Land of the Living; The Man in the Iron Mask; The Crusade; A Bunch of Keys; The Spanish Life; The Waifs of New York; Out in the Streets; and Con Hollow, during which time Henry Chanfrau, Lillian Washburn, W. S. Hart, Dan McCarthy, Ada Bothner, Katie Emmett, and N. S. Wood have been specially featured. What the future may develop at this house is an interesting question.

An excellent attendance has been noticeable at Hyde and Behman's, where a programme sufficiently diverse to satisfy every taste has started off with the Brothers Fortini, followed by the Two Johnstons; Bonnie Thornton, who sang while handicapped by a severe cold, caught notwithstanding the protection afforded by a gaudy display of diamond brooches; and the comic duo of the two Johnstons, who have been so well liked in Manhattan, has been received here also with instant favor, and while it might possibly be somewhat extravagant to rate her specialty as the most meritorious of the year, it is speaking within bounds to say that none has proven more delightful than the better satisfaction than has Miss Norman's charming character illustrations; A. D. Robbins, trick cyclist, and Julie Mackey, who deserved the generous applause; Mrs. Annie Yeomans, who did all that was possible with A Basement Flirtation, in which she had good support by Joe Kearney; James Thornton, and Yonson, for the last week, but one of the season, Manager Henry W. Behman's principal headliners will be Edwin Milton Royle and Selma Fetter.

At the Brooklyn Music Hall, Lew Dockstader has been the prominent card, with a background comprising Cockley and Halsted, Mabel Carver, Dean and Joe, the Fannons, Hastings and Wright, and Manning and Frowst. SCHENCK COOPER.

SAN FRANCISCO.

A Stranger in New York was the bill at the Baldwin 11-17, and will continue 18-21. It has one act of farce complications and two acts of vaudeville, and the New York tenderloin is very much in evidence throughout. There are clever lines of dialogue, as there always are in Hackett's farces, irrelevant though they sometimes may be, and the whole play off-venues with a particularly bright and bubbling sparkle. The parts are all well enough played, and certainly the co. as a whole is very clever. Steve Maley as the Baron sustained the character admirably, Harry Rogers is particularly good, and Mr. Dugan as John Hackett does a very good character bit. Of course, the particular star is Joseph Coyne in the title role. He has a youthful, jocular, happy way that takes. Anna Boyd perhaps heads the list on the feminine side with her vivacity and dash, and Minnie McEvoy as the female detective wins favor from the audience. The specialties are all above the average, the music is attractive, being the dancing of the McCoy Sisters. The music is carefully selected and is pleasing in a popular way, and altogether one can pass a very joyful evening with A Stranger in New York. Business good.

The Easter attraction at the Eden, Simbad the Sailor, opened 7 and attendance has been so good that far that a long run is in prospect. George Lack has done good work in putting on this old extravaganza, and has shown excellent taste in selecting the music, which is bright and sparkling throughout. Much of the success of this kind of an attraction depends upon the stage manager, and unstinted praise should be given to this clever gentleman for the excellent work he has done. The extravaganza is well mounted and beautifully staged, the costumes and ballets are brilliant and novel. In the last act the scene in the Rajah's Palace is quite bewilderingly beautiful. Edwin Stevens made one of his personal successes as the pirate chief, Phil Branson, and Bob Mitchell, as the twins, made a decided hit in their various scenes. Mr. Mitchell is an amateur, and this is his first appearance on the professional stage, but he has most unmistakable talent in the comedy line, and you will shortly hear from him in a more prominent situation in the very near future. Fred Kavanagh makes the most of his part as the old man of the sea. Thomas Leary as Tinban the Tartan contributes much to the fun of the evening, and is always sure of many laughs in whatever kind of a comedy role he essays. Helen Merrill as the hero leaves nothing to be desired. George Cooper is an attractive and pretty princess, while Edith Hall as Fatima, her attendant, is also most attractive in her part. Carrie Lina does some excellent character work as sublimated mother. Next week several new songs will be introduced. This production, together with some light operas, will be the attractions at this house until the opening of the season of grand opera.

The Pavements of Paris was given an elaborate production at Morosini's 11-17. Harry Monahan in the part of De Flouren was very good. Mortimer Snow has little opportunity for dramatic work as Jean La Franc, and Landers Stevens as Baron de Guerin, the villain, received the customary amount of hissing from the gallery. Maud Edna Hall has a good opportunity for dramatic work as Annette, and Lorena Atwood, Queen Purnell, and Julia Blane have unimportant roles, although they do what little is required of them in a conscientious manner. The attraction to follow is The Diamond Breaker.

James A. Herne at the Columbia 11-16 played to a very good second week's business. Shore Acres is a charming drama and well worth a second attend-

ance, which was accorded it by many. Marie Jansen in Delmonico's at Six 18.

At the California 19 Edward Harrigan and Co. of comedians appeared in Old Lavender, and their houses were good throughout the week. This play is too well known to make a review thereof necessary. Most people consider this the best of Mr. Harrigan's portraits, and certainly the play is the best one of his constructions. The star himself shows no signs of deterioration, which perhaps more than can be said of his co., which hardly equals the old style standard of excellence upon which he used to insist.

The Strange Adventures of Miss Brown was produced at the Alcazar 11-17 with such marked success that it has been decided to continue the same another week. William H. Pascoe as Miss Brown did creditable work. Wallace Shaw as Major O'Gallagher created much amusement with his droll ways and ready wit. Charles Bryant as the detective was excellent, and entitled to special mention for his conscientious work. Mrs. F. M. Bates as Mrs. O'Gallagher did a clever bit of character work, winning much applause nightly. The leading couple of the seminary was impersonated by Gertrude Foster, who was particularly pleasing. Pearl Landers, Verne Castro, and Polly Tupper, as pupils of the seminary, were pretty and attractive. Pearl Landers delighted the audience with a singing and dancing specialty. The remainder of the cast was well filled and the play effectively staged. The Gay Parisians, with L. R. Stockwell in the cast, will be produced 23.

Melville Marx, of the firm of Friedlander, Gottlieb and Co., has returned to town after a somewhat prolonged absence with the Frawley co. and a stay in New York looking over for the interests of his firm at that end. With four theatres under their control, Friedlander, Gottlieb and Co. require a representative permanently at New York. Mr. Marx is looking well, and has had a good time, but seems glad to be home again. He has been very successful in looking many first-class attractions for the coming season.

Jacob Gottlieb, accompanied by his brother Joe, left for New York 14. They both need a rest and change of scene, and the trip will doubtless do them much good.

Phosa McAllister, for the past three years a member of the Frawley co., has taken her residence in this city and is prepared to catch pupils for the stage, and will also accept special engagements.

The sale of seats for the Melba engagement commenced at the California Theatre 14, and has been phenomenal. The prices of seats range from \$1 to \$2, and at these figures over \$12,000 in cash was taken in at the box office during the first day. The season is practically sold out now. It will be an enormous artistic and financial success.

W. H. Pascoe has developed greatly of late as a light comedian, and the Alcazar is to be congratulated in having secured this very talented actor for its stock co.

Ferris Hartman and his co. have arrived in town. Teddy himself was enthusiastically received at Oakland by his many friends and had to submit to interviews galore. His new play, The Purser, will open at the Baldwin Theatre on April 28. He has collected a splendid co., and came 4,000 miles to open as a star among his friends. W. W. KAUFMAN.

DENVER.

Melba, supported by the Damrosch-Ellis Opera co., gave performances at the Broadway 11 and 13, appearing the opening night in The Barber of Seville, and the concluding performance being composed of a mixed bill, embracing the second act of Romeo and Juliet, the third act of Ring and the fourth act of Lucia, the fifth act of Faust, and solos from Carmen and I Pagliacci. Melba was greeted by large, brilliant and fashionable audiences. The Barber of Seville proved somewhat of a disappointment, but nothing but praise was heard of the splendid performance presented the concluding night's engagement.

Robert B. Mantell, under the management of Mart W. Hanley, presented A Secret Warrant and Monbars at the Tabor Grand 10-10. A Secret Warrant had not been seen in Denver before, and, while not great, nor yet mediocre, was found to be quite a pleasing vehicle for the exploitation of Mr. Mantell's talent as a leader of the romantic school of stage characterizations. The play is somewhat crude in construction, and in places lacking in finish; but the story is one of considerable strength, affording Mr. Mantell gratifying opportunities and is creditable alike to author and actor. The supporting co. is, in its entirety, conscientious and quite capable. Roselle Knott and Howard Hall being especially worthy of commendation, while a word of praise is also due Marie Booth Russell, Elsie Esmond, Marie P. Clifton, and Beverly Turner. In Monbars Mr. Mantell repeats his old time success, but the play, like Monte Cristo, seems to feel the touch of age. Business fair throughout the week.

The Woodward Stock co. is in the second week of its engagement at the Broadway Theatre, opening 11 in The Charity Ball, with specialties between the acts by Barney Fagan and Henrietta Byron, Baldwin and Daly, and Matsuo Moto. Crowded houses were the result for the entire week, and there seems to be no question that the Woodward co. is going to have a successful season from a financial standpoint. The specialties this week were unusually good, and were well received. The Charity Ball is a play which practically plays itself, the lines and situations are so good, and it would take an exceedingly indifferent co. to make anything but a success of it. Creditable work was done by James F. Fulton as John Van Buren, F. H. Livingston as Franklin Cruger, and Quenna Montrose as Rose Forgiven is the bill announced week commencing 17.

At a recent matinee given by the students of the Tabor Grand School of Acting, under the direction of Margaret Fealy, a number of plays were creditably presented, and as a result of his very clever work in the closet scene from Hamlet, Claude J. Gilbert was engaged for next season by James O'Neill. Maud Fealy, in the balcony and position scenes from Romeo and Juliet, displayed a sweetness, charm and endowment of dramatic ability truly remarkable.

Harry Simon's Extravaganza co. opened what was intended to be a week's engagement at the Lyceum 11 to large houses both matinee and evening. Manager Haskell, of the Lyceum, concluded that the attraction was not a fit one for his theatre and consequently refused to continue his contract with Manager Simon, who, in consequence, had to leave the remainder of the week. Simon went into court 11 and secured a temporary mandatory injunction to compel Haskell to permit him to continue his engagement in the theatre. The matter was heard in the court 15, at which time Manager Haskell filed his answer, and also at the hearing introduced a number of witnesses. Manager Haskell justified his action on the ground that the clause in the contract which provided that the entertainment presented by the Simon's Extravaganza co. was "indecent, immoral, low, vulgar and vile in words and actions, which were calculated to, and did, shock the moral sense of the audience, and on which a permanent stain would not be obliterated in any respectable playhouse." After hearing the evidence adduced, Judge Johnson, of the District Court, dissolved the temporary mandatory injunction and refused Manager Simon any redress.

William Newell and Vail DuVernon, with a locally organized co., will present The Home-coming Case at the Lyceum week commencing 17.

BUFFALO.

What Happened to Jones made its initial appearance at the Star 18-20, with very satisfactory returns. The play has many remarkable funny situations, and altogether is a rollicking comedy. The dialogue tends to be bright, and the epigrams that constitute much of the conversation are not only new but clever. George Oler gave a splendid interpretation of the part of Ebenezer Goodly. His work throughout was that of an artist. The local papers paid considerable attention to the play, and it is to be hoped that as long as this array of capable actors remain with us, houses will be the rule.

Fabio Romani is at Whitney's 17-21 and is doing good business. Human Hearts 23-29.

The Capitol Square is closed this week.

At the Empire 14-16 a production which comprises our best amateur talent was the third production of the season, and by far the best. One of the most interesting features of this performance was the orchestra, made up of well known young society

was a big success financially. Nearly eight thousand tickets were sold in advance, and the attendance increased rapidly after the opening performance. The expenses of the undertaking were nearly \$5,000.

Winton Emerson, the dramatic critic, was recently elected Lecturing Knight of B. P. O. Elks 21.

Frank David called on friends in town 18. He has most successfully staged a production of Ermine by local talent in Hamilton. Ont. His plans for the summer are not definitely arranged.

Fritz Thayer, formerly advance representative of the Puddhead Wilson co., is at present residing here.

Stanley Ford, who has gained some reputation in local musical circles, joined The Bostonians during their recent engagement.

Ben Hendricks, of O. O. Olson will spend the Summer at his home in Buffalo.

A most delightful concert was given at Music Hall 20 by Ysaye, Marteau, Gerardy, and Lacharme. Collectively, no less than individually, the work of the four artists was above reproach. After each number the artists were recalled again and again. The hall was not well filled, but that which the audience lacked in numbers was made up in the fullness of its appreciation.

Manager Laughlin, of the Lyceum, was recently presented with a beautiful Elks' badge by W. W. Emerson, of this city.

A repertoire co., which has been playing week stands in the vicinity of Buffalo, recently played to sixty cents gross on one performance. The audience comprised three paid admissions and two hotel proprietors from neighboring towns. So far as I know, this is a record breaker.

The benefit for the Cuban sufferers at the Star 15 was fairly well attended. Minnie Bissell's Art Tableau was the chief feature of the programme. The benefit of the Theatrical Merchants' Association at the Star 24 promises to be a huge success. A small army of professionals have volunteered their services, and the advance sale has been large.

Harry Farran, of the Court Street, and C. F. Filbeck, are organizing a co. of cavalry for service in the coming war. George Denton will be the co's captain.

An opera called The Grasshoppers will be presented at Concert Hall 25 by the University of Buffalo Male Opera Co.

The orchestra of one of the most entertaining features of the Garden Theatre, it is under the direction of Henry Marcus, who formerly directed the orchestra of the Salisbury Stock co.

RENNOLD WOLF.

LOUISVILLE.

The minstrel performance given by the local lodge of Elks at Macanley's 18-20 was productive of the usual large sum of money to be applied by these gentlemen for the cause of charity. An excellent entertainment was given, the participants being members of the lodge. Ed Murbach, of the Buckingham, furnished the instrumental music, and Walter S. Matthews wrote an amusing skit, which was played as an afterpiece. A Night Off 21-23.

The concert given by Alfred A. Farland, the banjoist, at the Auditorium 19 was largely attended. The advance sale of seats for the concert to be given by the S. R. O. Band 22, 23 is such as to indicate a successful engagement.

Hal Reid and a capable co., prominent in which is Eulalia Bennett, presented Human Hearts at the Avenue 17-21. The play is a good one of its kind, and the patronage was satisfactory. Alone in Greater New York 24-30.

The Moffett Stock co., revived The Last Stroke 18, and played it throughout the week to good business.

Oscar Eagle, Edmund Day, Adolphe Lestina, Esther Lyons, and Beatrice Ingram repeated their former successes, and George Meach, a new comer in the co., did especially good work as Richard Vance.

The cyclorama of the Battle of Gettysburg is receiving gratifying patronage.

Indications are that the May Musical Festival, which will be held at the Auditorium, will be a pecuniary as well as an artistic success. Some high class soloists have been engaged, and the choruses are being actively drilled.

The closing of the Moffett Stock co. at the Temple Theatre are approaching. Oscar Eagle will join the Neill Stock co. at the Albion Theatre in Chicago. He will go as director, and if his work as a member of the Moffett co. may be taken as a criterion the theatregoers of Chicago are to be congratulated. Adolphe Lestina will become a member of the Elks Stock co. at the Elks Theatre, and will join the stock co. at Peak's Island, Maine, where she has appeared as a popular favorite for a number of seasons past. Esther Lyons will rest quietly here as the guest of her sister, who is a resident of Louisville. CHARLES D. CLARKE.

PROVIDENCE.

The Idiot's Eye, with Frank Daniels in the leading role, scored heavily at the Providence 14-16. The audiences were very large and the reception given Mr. Daniels and his associates was most cordial. Alf Wheelan, Will Danforth, Helen Redmond, Maud Courtney, Norma Kopp, and Maurice Darcy shared honors for the entire week, and the choruses were good. The work of Joseph Haworth began his Spring starring tour 18 and appeared during the week in Macbeth, Hamlet, and Romeo and Juliet. He was supported by Bertha Galland, Lester Longman, and a good co. Business fair. The Sign of the Cross 23-29.

Patrons of Keith's 18-21 found much to amuse them in The Man from Mexico as played by Willie Collier and his co. The role of Benjamin Fitzhugh afforded Mr. Collier excellent opportunity to display his peculiar talents, and he succeeded admirably in keeping his audiences in a state of continuous laughter. Louise Allen, Den Mason, Charles Mason, and Mabel Arduche were others of the co. who were well received. Business very good. The Cherry Pickers 23-29.

A fair audience assembled at Infantry Hall 18 to greet Eugene Ysaye, Henri Marteau, Jean Gerardy, and Aime Lacharme in a classical programme. The Boston Symphony Orchestra gave the last concert of the season 20 before a large and appreciative audience.

George Lawrence played Flo Irwin's part in The Widow Jones at short notice afternoon and evening 15, and made a distinct hit. She was complimented very highly for her clever portrayal of the character.

The net receipts from the benefit performance for the Monks Monument Fund at the Providence Opera House afternoon 15 were \$1,200. The artists who gave their services were Johnstone Bennett and George W. Leslie Reeves' American Band, Joe Satus, Arthur Maxwell, Th. Jansen, May Eleanor, Lyne, Minnie E. Harrison, Norma Kopp, Helen Redmond, and Maud Courtney, of The Idiot's Eye, Madah Hyer, Thore Renos, Bell Davis, J. J. Fisher, and the first act of The Widow Jones with George Lawrence as the Widow.

HOWARD C. RIPLEY.

DETROIT.

The Cummings Stock co. has taken possession of the Lyceum Theatre. Ralph E. Cummings is at its head and the organization is first class. A Golden Fool was chosen for the opening Sunday evening, April 17, and it will be left on all week. Mr. Cummings as Clarence Short did effective work. Bertha Creighton as Margaret Rathven is delightful. She has been seen many times in Detroit and is well liked here. Her position as leading woman of the stock co. is a happy selection. Blanche Douglas as Nell Rathven won hosts of friends. The other members of the co. are Annie Harlan, Helen Byron, Harry Glazier, Frank Drummer, Willard Blackmore, George S. Christie, Edmund Day, Addison Pitt, Harry F. Cummings, and Julia Hanchett. This last lady, who is taking the character of Sophia Rathven, became ill suddenly Sunday evening, and as no doctor was available for the part it was eliminated entirely. That this break was in no way noticeable in the performance speaks well for the co. Miss Hanchett has since resumed her duties. Next week the co. will be seen in Captain Scott. The theatre is being splendidly patronized this week, and it is to be hoped that as long as this array of capable actors remain with us, houses will be the rule.

Fabio Romani is at Whitney's 17-21 and is doing good business. Human Hearts 23-29.

At the Empire 14-16 a production which comprises our best amateur talent was the third production of the season, and by far the best. One of the most interesting features of this performance was the orchestra, made up of well known young society

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tion of Detroit. What Happened to Jones 18-20. The French Maid 21.

The Ward and Vokes co. has disbanded for the season, and some of its members are in this city, between which and Mr. Clemens they will divide their time. They are Mr. and Mrs. Ward, Mr. and Mrs. Vokes, Ethel Kamman, Johnny Page, and Archie Ellis. KIMBAL.

COLUMBUS.

The Bagetto Grand Opera co. presented La Boheme and Lucia di Lammermoor to good business at the Southern 18, 19; the leads were splendid, but the chorus was poorly trained; the excellent orchestra added much to the merit of the performance. Gayest Manhattan 21, 22. Sousa May 2, 3.

The Grand still continues to do a splendid business and the stock co. is a great favorite; Shenandoah 18-21, drawing full houses at every performance. It was produced with elaborate special scenery and stage effects, while the cast was adequate. Ben R. Graham, Eugene Ormonde, Robert Rogers, and Will Dean made hits; E. J. Le Saint, late of the Chicago Fadden co., made his first appearance, and made a splendid impression by an excellent portrayal of a disagreeable role; Kate Blanche, Grace Atwell, and Anne Blanche were great favorites as usual; Marie Barringer made her first appearance in her home city, and her friends were agreeably surprised at the excellence of her work. The Idler 25-30.

At the High Street the Watson Sisters' Burlesque co. 11-16 did a fair business; the performance was an indifferent one. Under the Dome played a return engagement 18-20 and repeated the success. Charles A. Gardner 21-23. Washburn's Minstrels 25-27. Master and Man 28-30.

One of the hits of the Grand during the performance of Shenandoah was the lowering of an American flag instead of the final curtain.

H. H. Sherrard, THE MIRROR's correspondent at New Straitsville, has been visiting here for a few days. J. B. DAVIS.

NEW ORLEANS.

The several theatres, with the exception of the Grand Opera House, are closed for the season and the latter theatre, therefore, enjoys a monopoly of the business done at present.

The Grand Opera co. opened the second week of a very successful engagement at the Grand Opera House 17-21 by presenting Said Pasha in a creditable manner. Fra Diavolo was also seen during the week, and the two operas proved good drawing cards—so much so that the S. R. O. signs were conspicuous at every performance. Too much praise cannot be given Eloise Mortimer for her efficient work as the leading lady of the co. She is the bright particular star of this aggregation, and has met with much deserved success. Martin Pache, Mr. Langlois, and Fauny Myers, who worked with public favor, and Messrs. Felch, Clayton, and Lett make excellent every part assigned them. The chorus shows discipline and training, and the orchestra is above the ordinary. Olivetta is the bill for the week beginning 23, and there is every reason to expect that the big business being done will continue.

The Summer season will begin May 1, when West End, on Lake Pontchartrain, will open for the Summer months with the Bellstedt-Ballenberg Band and several specialty artists as attractions. The Athletic Park, under the management of the Water and Chute Co., will have the Mexican National Band as a drawing card for four weeks during the month of May and will also introduce numerous vaudeville artists during the Summer. J. MARSHALL QUINTERO.

ST. PAUL.

The eminent tragedian Thomas W. Keene and his excellent supporting co., under the management of Charles B. Hanford, began a week's engagement at the Metropolitan Opera House 18, opening with Richelieu to a large audience, who gave Mr. Keene a most cordial welcome as an old time favorite. Mr. Keene's undeniable strength and unvarying earnestness in his impersonations makes them powerful and artistic in effect. His Richelieu evidenced a fine conception and is a magnificent characterisation. Charles B. Hanford's De Mauprat is a clear, energetic and artistic piece of acting. Lucia Moore admirably sustained the role of Julie. The Joseph of Carl Ahrendt was an admirable interpretation of the part. John Milton, Arthur Stanford, and H. Taylor, Richard Bohrer, and Antonine Rothe commendably sustained their roles. Roland Reed 25-27.

The Prodigal Father holds the boards at the New Grand Opera House 17-21. A large house attended the opening performance. The number of bright specialties introduced makes it a very lively entertainment. Lynn Webster in the title role was excellent. Rose Melville was bright and clever. Bert Swar gave a very clever monologue. Charles Hooker did a unique tramp specialty, and George A. Spink, Fanny Temple, Alma George, and Mabelle Davies, are neat and graceful dancers. Next week Marie Wainwright in Shall We Forgive Her? The Schubert Orchestra testimonial concert, given at the Metropolitan Sunday afternoon 17, was an artistic success and drew large attendance. GEORGE H. COLGRAVE.

MILWAUKEE.

A Milk White Fling opened at the Bijou 17 to S. R. O. It was well presented by an excellent program in which were John S. Marble, George Tallman, John W. Dunne, J. J. Loring, and Mary Marble. Mathews and Buizer appeared in a clever specialty turn and received an ovation. These vaudeville comedians are always sure of an enthusiastic reception from the audience, who thoroughly appreciated the bright and spirited performance. Next week 17-21.

The third recital of the Lyric Glee Club will be held at the Palast 22. The soloists will be H. Evan Williams and Madame Mera-Wunderlee. A grand concert will be given 25 at the Palast, under the auspices of the Milwaukee A. Capella Club, the soloists on this occasion will be Ysaye, Marteau, Gerardy, and Lacharme.

H. Mort Singer, the Bijou's popular treasurer, will be tendered his annual benefit May 1, on which occasion Robert Downing will appear in The Gladiator. That a crowded house will be in attendance is a foregone conclusion. Mr. Singer's obliging and courteous manners having won him hosts of friends.

Vail Bozell, advertising agent at the Bijou, will return at the close of the theatrical season to his old stand at the Baseball Park, where he will look after the gate and attend to the advertising department. Roland Reed will appear in The Wrong Mr. Wright at the Davidson 21-23.

Emerson and West's Minstrels will open a week's engagement at the Albion 24.

C. L. N. NORRIS.

CLEVELAND.

The French Maid opened for the week at the Euclid Avenue Opera House 18. What Happened to Jones 21-23.

One Glen, with Ben Hendricks in the title role, was the attraction at the Lyceum 18-20. The Tarry Town Widow held the boards 21-23. Black Patti's Troubadours 25-30.

At the Cleveland Brother for Brother was presented by a fine co. headed by Maud Granger and Sheridan Black, an old Cleveland favorite. The Land of the Living 25-30.

Sousa's grand spectacle The Trooping of the Colors, will be given at the Grays' Armory May 4, 5. Judge Black, of the Insolvency Court of this city, is a brother of Sheridan Black playing in Brother for Brother.

Cleveland Lodge No. 18, B. P. O. Elks, gave an Easter social at the Hollenden 11, which was participated in by about 150 members and their families. Among the guests were C. F. Bradshaw, of Fanny

Rice co. Dr. and Mrs. G. W. Purdy (Fanny Rice). Mr. and Mrs. Charles Coglian, and Grace Filkins. The Garden Theatre Opera co. was recently organized and incorporated with Charles La Marche at the head. By request of the Press, Saharet danced on a platform in the Public Square for the benefit of the Maine Monument Fund. The rest of the French Maid co. also appeared. WILLIAM CHASTON.

MINNEAPOLIS.

The Metropolitan Theatre was dark week of 17. At the Bijou Opera House Hopkins' Trans-Oceanic opened for a week 17 and gave one of the best vaudeville performances ever seen in this city. The house was filled both afternoon and evening. Professor Leonides and his troop of cats and dogs were good. Vinie De Witt played her way into popular favor. Mr. and Mrs. Arthur Sidman made a decided hit in the clever comedy sketch A Bit of Real Life. Mary Arnold created a sensation with her remarkable exhibitions of strength. Norton and Reville caught the house. Henry Kessler, who is possessed of a very pleasing tenor voice, sang a number of popular songs with marked effect. June Salmo twisted himself into all sorts of shapes, and did some very clever things on the trapeze. The banjo playing of Polk and Kollins was given several hearty encores, and the moving picture which closed the performance proved a taking feature. The Frodigious Father 24-30. Manager L. N. Scott, of the Metropolitan Theatre, has arranged with the Neill Stock co. to open the summer season May 9 instead of the first proposed. The engagement will open with The Charity Ball and The Lottery of Love. F. C. CAMPBELL.

PITTSBURG.

McFadden's Row of Flats was presented at the Bijou 18 to a large audience. Next week Gayest Manhattan. At the Grand Opera House Little Lord Fauntleroy was given 18 by the stock co. In the vaudeville Annie Myers, Leo Dervalto, Leroy and Clayton, and Eckert and Berg headed a long list of specialty performers. Attendance large. Next week The Galley Slave and a strong vaudeville list. The Girl I Left Behind Me opened at the Duquesne 18. Next week The Girl from Paris. Charles Coghlan was the attraction at the Alvin 18, presenting The Royal Fox. Julia Mariow will follow in The Countess Valenza. At the Academy of Music Irwin Brothers' Burlesque co. opened 18 to a crowded house. Fred Rider's Moulin Rouge co. will follow. Harry Davis will have a benefit at an early date. W. W. Tillotson and Emil O. Wolff were tendered a benefit at the Duquesne Theatre 18. Donnelly and Girard closed their season here 18, and dissolved partnership. The Wilbur-Kirwin Opera co. will open at the Avenue 25. E. J. DONNELLY.

JERSEY CITY.

The last week of the regular season at the Academy of Music 18-23 offered The Electrician as the attraction, to poor business. The programme has a score or more of names as being in the cast, and the play starts off with a snap and a bang, but the things done in the drama are so impossible and improbable that they become tiresome. The finales are thrilling and the scenery very good. The co. is fairly good. Notably Frank Kevington, Arthur Sprague, F. A. Anderson, J. W. Howard, F. E. Ferris, Will Phillips, J. H. Brundbury, Charles H. Phillips, Florence Stone, Ada Boshell, and her daughter. The verisimilitude 25-30 with two performances a day and a slight reduction in prices. Jersey City Lodge of Elks, No. 211, has signed with West Hapgood to Jones for the annual benefit at the Academy of Music May 14. Colonel William F. Cody (Buffalo Bill), also Major John Burke and several members of the Wild West Show, occupied a private box at the Lyric Theatre, Hoboken, 17 to see Northern Lights. Seats were also occupied by fifty-one Western Indians. WALTER C. SMITH.

ATLANTA.

The Lyceum closed its season with Edwin Davis in His Excellency. Mr. Davis is very clever and drew good houses. The rest of the co. were very good. Imperial (W. D. Smith, Jr., manager): Dark. The local minstrels for the benefit of the starving Cubans turned them away 23. The cast included some of the best local talent. The hit of the evening was the singing of Ed Cerf. He sang the beautiful waltz song by W. Knox Baldwin, "My Nocturne," and as an encore "While the Last Waltz Was Playing," by the same author. Some clever specialty acts were given by Knox Baldwin, Ed Brown, George Schmidt, Cliff Mayson, Fred Miles, Lew Weinfeld, Frank Pearson, Harry Austin, E. Nealey, W. C. Cooper, Leary Crutcher, Tom Weaver, Dick Cordon, Henry Harris, Toepel and Zimmer, and Ernest Ghorum. All made decided hits. The Foster Light Infantry, composed of thirty pretty young ladies, did some unusual drilling. Over \$1,000 was realized for the unfortunate Cubans. JOHN H. THOMPSON.

KANSAS CITY.

Sweet Innecarra, in which Chauncey Olcott is appearing this season, was presented at the Grand Opera House 17-23. The Rays 25-30. The Famous Stock co. presented The White Squadron and The Police Patrol at the Gillies Opera House 17-23. The former was enthusiastically received owing to its relation to the present Cuban trouble, and the co. received an ovation whenever the American flag was waved. Jack Lodge, who played the leading part, was excellent, and gave a good representation of an American naval officer. The co. was fair, and business was good. Some vaudeville features were introduced, among them being Charles Diamond, harpist; Florence Townsend, dancer, and Arnold and Caswell, comedy acrobats. Emma Juch was to have sung with the Apollo Club at its annual concert at the Coates Opera House 18, but owing to her sickness the concert has been postponed until 21. FRANK B. WILCOX.

OMAHA.

The Devil's Auction drew two large audiences at Boyd's Theatre 18, 19. Many new and attractive features were presented and heartily applauded. Primrose and West's Minstrels had a cordial welcome from comfortably filled houses 17, 18. The programme was most entertaining, aside from George Wilson's monologue, which this year is not up to his usual mark. George Primrose and his acrobatic music were well recalled again and again. Clay Clement 25-27. At the Oregional the Woodward Stock co. are giving a strong presentation of My Partner. Carl Smith and Hal Enos as the partners, Hal Davis as Wing Lee, and Kate Daglish as Mary were all heartily applauded. Between the acts Frank Bush's monologue was well received, and the Whitney Brothers made a hit with their musical bobby horses. JOHN R. RINGWALT.

PORTLAND, ORE.

At the Marquam 11-13 Joseph Holland and co. in The Mysterious Mr. Bugle, preceded by Old Chums, drew well-filled houses. Marie James in The Nancy Banks and Delmonico's at Six did profitable business 14-18. The Bittner Theatre co. at Cordray's 10-16 in Master and Man, My Mother, and The Great Diamond Mystery, opened to full house, and continued to good patronage remainder of week. F. E. Davis, manager-agent F. E. Davis' Mammoth Empire Shows, who has been here several days arranging tenting for his show here in May, left for the Sound 18 en route to St. Paul. O. J. MITCHELL.

GALVESTON.

With the exception of 13, which date was filled by 1400, the week of 11-17 at the Grand was occupied by the Rose Stillman co. La Belle Marie, Mavourneen, A False Friend, Turned Out, Queen's Evidence, Fanchon, The Player, and A Flower of the Forest constituted the programme for the engagement, which was fairly successful. Next week dark. C. N. BRODE.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannbaum, manager): James Young presented The Lady of Lyons and David Garrick 18 to fair business and gave satisfaction. Mr. Young was accorded a cordial welcome. Fra Diavolo (local) 21.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): A Night Off 15 to moderate business. James Young in David Garrick 20.—ITEM: This will close our regular season, which has been very profitable and satisfactory to the managers of the Academy.

MONTGOMERY.—THEATRE (S. E. Herscher and Brother, managers): A Night Off to small audience 15. James Young 19.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Zamlock 11-13 to light business; performances good.

ARKANSAS.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Martin Sisters 18 to small audience; performance good.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Local minstrels 11; creditable entertainment to good house. 1402 21.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlieb and Co., managers): James J. Corbett in A Kara Kaddet 12 to large and enthusiastic house. Anna Held 13; performance fair; business good.—OAKLAND THEATRE (F. W. Spencer, manager): The Serenaders 11-17. Good house; performances good. Nilsson's Flying Ballet 18-24.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): James J. Corbett 18-21. Melba 25-27. A Stranger in New York 28-31. Harry Corson Clarke May 25.—BURBANK THEATRE (John C. Fisher, manager): Inoc, cleverly presented by the Belasco-Thall Stock co., drew largely 11-17. Lost for a Day and The First Born 18.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Robert Mantell in A Secret Warrant 18; voted by a large audience a first-class attraction. Anna Held 21. In Old Madrid 25.—ITEM: In M. W. Hanley Mr. Mantell has a very genial manager, one of the many who appreciate the Minstrel's good work.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Hired Girl 18 to S. R. O. Welsh Prize Singers 18; full house.—DE REMER THEATRE (Lockin and Harris, managers): Magnifico 14-17 to crowded houses.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Welsh Prize Singers, ably assisted by Mary A. Davis, violinist, 12 entertained a large audience.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Welsh Prize Singers gave a good entertainment to S. R. O. 11. Esther (local) 15. Robert Mantell 21. Shore Acres 23. Frederick Warde 28.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Magnifico Plantation 17 to fair business. Robert Mantell 19. Anna Held 21. Veriscope 25-28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): George's Minstrels 9 to poor business; performance inferior. Robert Mantell 21. Frederick Warde 27.

GREENLEY.—OPERA HOUSE (W. A. Heston, manager): A Hired Girl 19.

GURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): George's Minstrels 13 to packed house; performance good.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Digby Bell appeared in The Hoosier Doctor 15. The drama, a simple, homely tale of Indiana life, dealing with uninteresting people, was indifferently received and attracted but a small gathering. A Stranger in New York, headed by Ed Brown, filled the house 16. Mr. Hoyt favored New Haven with the initial performance of his new skit, A Day and a Night, which drew a packed theatre 18. The play, for a first-night performance, went fairly well, but Mr. Hoyt has gone beyond bounds in the coarseness and vulgarity of much of his dialogue. Another large gathering witnessed the second performance 19. Cumberland 21, 22. Josef Hofmann 23. Stuart Robson 28. Lewis Morrison 29, 30. Joseph Haworth 25. Henry Miller 27.

THE CHORUS GIRL MAY 6.—GRAND OPERA HOUSE (Harr and Breed, managers): Dan McCarthy filled the house at each performance of The Cruskeen Lorn 14-16, and the audience went away delighted with his Irish wit and song and the excellent specialties offered. The Silver King, with Mr. and Mrs. Hasvin in the leading roles, pleased fair audiences 18-20. Passion's Slave 21-23 was booked by the management in place of Stowe's U. T. C. co., who canceled their date. The Pulse of New York 25-27. Graham's Southern Specialty Cake Walk co. 28, 29. The Dazzler May 24. Al Wood's Specialty co. 5, 7, 10, 11.—ITEM: Mr. and Mrs. Hoyt, Mrs. Michael, Miss Michael, Mr. and Mrs. Frank McKee and William Harris were here for the opening of A Day and a Night.—Mr. and Mrs. Harry Lacy gave a dinner for Mr. and Mrs. McKee at their residence 18, and Mr. Scott, Mrs. Hoyt entertained a party of friends at the New Haven House. Several theatre parties from Derby, Ansonia, and Bridgeport came here for A Day and a Night.—Manager Bunnell is contemplating the advisability of keeping the Hyperion open until well into the summer, offering light comedy and opera at popular prices. Mr. Bunnell's excellent attractions have drawn large audiences of late, and it is to be hoped that he may decide to give us a short supplementary season.—Georgia Caine and her mother were entertained by William Neely while in town.—L. N. Scott, one of the best known theatrical men of the Northwest, was in town 17-19. Mr. Scott came here to see A Day and a Night and to look the place for his circuit. Mr. Scott in an interview said that the Northwest had suffered with the rest of the country, but that things were booming now, as indicated by the excellent theatrical patronage.—The Kneisel Quartet, of Boston, gave a concert to large audiences at College Hall 18.

HARTFORD.—PARSONS' THEATRE (E. C. Parsons, manager): Little Ruby, of this city, who has been with the E. S. Willard co. the past season, presented a pleasant little farce 15, written by W. T. Price, entitled Baby's Night Off, which had elements of originality and was much applauded by the audience, the size of which was seriously handicapped by a severe storm. Several members of the Willard co. were in the cast, as also were T. A. Curry and Harry Billings, local amateurs of prominence. Stewart Allen, of the Willard co., who had charge of the production, is deserving of much credit for the smoothness in which it ran. Sewing the Wind 18. A Day and a Night 21, 22 drew large audiences. Like all of Hoyt's work, the skit is a skeleton to introduce clever specialty people upon whom more than upon the plot rests the success or failure. Otis Harlan was featured in the cast, but he did not display the magnetism in his part that he did in A Black Sheep. William Devere, who has become a great favorite, was the same genial figure. Others of Hoyt fame were W. H. Currie, Lew Bloom, and the Clayton Sisters. Georgia Caine had a prominent part, in which she was seen to advantage. There were several catchy new songs. Pinaflore (local) 22. Keller 23. Joseph Haworth 28, 27. Benefit of Harry Stigler, treasurer of Parsons'. Stuart Robson 30.—OPERA HOUSE (Jennings and Graves, managers): The Dazzler 14-16 drew large audiences and gave a meritorious performance, introducing many entertaining features. The Monte Carlo Girls 18-20 to packed audiences, presenting a lively burlesque bill. Cumberland 21-23. A Trip to Coontown 24. Paradise Girl 25. Crane Players 25-30. Kennedy Players May 27.—ITEM: Otis Skinner will play a week at Parsons' in May or June, presenting three of his most prominent successes at popular prices.—This will be an innovation for Mr. Skinner, as it is the first time he has deviated from the regular prices, but the big receipts in the week that several cos. have played to here this season induced

Manager Buckley to make the bookings.—The interview with Clyde Fitch in THE MIRROR attracted more than usual local attention, as Mr. Fitch is a graduate of the Hartford High School.

A. DUMONT.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Peck's Bad Boy 14-16 did well; the co. had several clever specialty people. A Trip to Coontown (return date) again demonstrated that "daddy" fun if clean is appreciated. Business was excellent 18-20. A vaudeville bill of clever talent, headed by the Seven Reed Birds, is announced 25-27. A Wife Wanted 28-30.—PARK CITY THEATRE (Walter L. Rowland, manager): Sewing the Wind 13. No one has so nearly approached Sol Smith Russell's peculiar comedy types as has clever Digby Bell in The Hoosier Doctor 18. The play is strongly cast, the story unusually pleasant, and the villain comical by absence. Business was less than it should have been. Cumberland 21-18. A Day and a Night 23. Under the Red Robe 25. Lewis Morrison (return date) 27. Stuart Robson 28.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Frank Daniels in The Idol's Eye pleased a good-sized audience 18. The funny little comedian is funnier than others in the cast. In fact the entire cast are admirable. Madame Lotti, of the Imperial Opera, London, assisted by several well-known artists, will give a concert 29. Madame Lotti has many relatives and friends in Norwich, who will give her a cordial reception on her first appearance here in concert.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., manager): Secret Service, under auspices of the Middletown Wheel Club, 29.—MCDONOUGH THEATRE (J. C. Southmayd, manager): Monte Carlo Girls 20 to good business; co. and specialties good. Side Tracked 21; fair business; co. good.—ITEM: The members of the Middletown Wheel Club are interesting themselves in the theatricals. The Minstros is on file in their rooms each week. Members of L. A. W. are welcome.

WATERBURY.—POLY'S THEATRE (Edward Goodwin, manager): George A. Weller and his co. 14-16 in Passion's Slave and Unknown to fair business. O'Hooligan's Wedding pleased good audiences 18, 19. Some good specialties were introduced. Cumberland 21-21.—JACQUES OPERA HOUSE (Jean Jacques, manager): Kennedy Players closed a successful week's engagement 18. Sewing the Wind 21. A Day and a Night 22.

NEW BRITAIN.—BROADWAY LYCEUM (Gilbert and Lynch, managers): Robert G. Ingersoll 29; poor business. Secret Service 21. Lewis Morrison 26.—OPERA HOUSE (F. W. Mitchell, manager): Empire Stock co. May 27.—ITEM: John F. Sheehan, late with Joseph Murphy, spent a few days at his home in this city. Mr. Sheehan will soon sail for England.

WILLIAMSTOWN.—LOOMER OPERA HOUSE (John H. Gray, manager): Robin Hood, Jr. 18; performance clever; topheavy house. Kennedy's Players 18-23 gave performance of excellent quality to fair business; K. of P. fair in opposition affected business. Keller 28. Joseph Haworth 29.

TORRINGTON.—OPERA HOUSE (F. E. Matthews, manager): Side Tracked 23. Lester's Minstrels and Vaudeville 28, 27. The Pulchritudine New York (return date) 28. Rowe's animatroscope 30. Tanner's Comedians May 3, 4.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Saxes commenced a week's engagement in hypnotism 18; large audiences. A Day and a Night 27. Keller 29. Joseph Haworth 30.

MERIDEN.—OPERA HOUSE (A. Delaney, manager): A Stranger in New York 15 to S. R. O. Empire Stock co. failed to appear 18. A Day and a Night 25.

STANFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Robert G. Ingersoll 21. Secret Service 22.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Ollie Torbett Convert co. gave a delightful performance 18 to very small house.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): A Trip to Coontown to good houses 12, 13. Crane Players to good houses 18-23.

ROCKVILLE.—OPERA HOUSE (J. H. Frieze and Co., managers): Side Tracked 23 pleased a fair audience.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Monte Carlo Girls 18; packed house.

WENSTED.—OPERA HOUSE (J. E. Spaulding, manager): O'Hooligan's Wedding 19; poor business and performance.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James E. Baylis, manager): Francis Wilson in Half a King 18; good audience. Andromeda 27 presented by the Richmond 28. Henry Miller 21. Joseph Jefferson 28. Secret Service 30.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): Charles C. Vaughn Comedy co. 11-17 in La Belle Marie, A Heroine in Rags, The Lightning Rod Agent, The Penalty of Sin, Pygmalion and Galatea, A Bachelor's Wife, and The Little Scout; fair business; audiences pleased. Season closed.

GEORGIA.

SAVANNAH.—THEATRE (David A. Wells, manager): Nat C. Goodwin, in An American Citizen, was greeted by one of the largest audiences of the season 13, the house being packed from pit to dome. Mr. Goodwin was warmly received, and his appearance did all to justify his welcome during the succeeding acts of the play. Maxine Elliott gave an admirable portrayal of Beatrice Carey, dividing the honors with the star. The supporting co. was all that could be desired, and included Thomas Oberie, William Ingersoll, Clarence Handyside, Nell O'Brien, Richard Sterling, Louis Payne, L. E. Woodthorpe, Estelle Mortimer, Bessie Russell, Gertrude Elliott, and Sophie Eggert. The stage settings were beautiful and adequate.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Harry Stillwell, Edwards and Maccon's Musical and Dramatic Artists to crowded house 15. A Morning Call, presented by Ida Mangham and Monroe Orden, was decidedly the cleverest bit of amateur acting ever seen here. James Whitcomb Riley 19. Columbia Opera co. 22, 25.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Punch Robertson co. to fair business 11-16. Plays presented: The Parisian Princess, The World, Rose Cottage, The Buckeye, Always on Time, and Cinderella.

ALBANY.—SALE-DAVIS OPERA HOUSE (Edward D. Wolfe, manager): His Excellency 22.

IDAHO.

POCATELLO.—OPERA HOUSE (H. R. Kimport, manager): Dan Sully in The Millionaire 11; good co.; fair business. A Belle, Gertie 12; large and pleased audience. James O'Neill in Monte Cristo 13 to a fair and delighted audience. Homer Ross co. 16 to fair house. Frederick Warde 21.

BONNEVILLE.—COLUMBIA THEATRE (J. A. Finney, manager): A Boy Wanted 18 to well filled house; good satisfaction. James O'Neill in Monte Cristo 14 was well received. Frederick Warde 21, 22. Janet Welford 25, 26.

WALLACE.—MASONIC TEMPLE (M. J. Flob, resident manager): Richards and Fringle's Minstrels 16.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington, & Co., managers): Shore Acres 11; S. R. O. splendid satisfaction. Roland Reed 14 in The Wrong Mr. Wright to a large and pleased house. Black Patti's Troubadours 16 to fair houses; well received. Hogan's Alley (return) 19; big house. Edwin Tanner 23. Robert Downing 25.—AUDITORIUM (A. R. Waterman, manager): Robinson De Vyne co. closed a very fair week's business March 27. Plays presented: The Golden Giant Mine, The Postmaster, The Streets of New York, For Cuba's Sake, The Major, and The Road to Ruin. Calhoun Opera co. 28 to good houses in The Grand Duchesse. Fra Diavolo, and Amorita; splendid satisfaction. Alone in Greater New York 3-2 gave good satisfaction. Eldon's Comedians 3-4, presenting Cyclone; creditable performance. Human Hearts 7-9; fair houses. Eunice Goodrich 11 in Just a Plain Ameri-



can Girl to a good house. Agnes Herndon co. 16-18 to good houses; excellent co. Repertoire: A Night's Frolic, La Belle Marie, A Wife's Honor, The Great Brooklyn Handicap, The Sunny South, The Jealous Mrs. Brown, and Saved from the Flames. South Before the War 17 to S. R. O.; good satisfaction. A Trip to the Circus 18-20 opened to a good house and was well received. A Breezy Time 23-May 1.—ITEM: The new amusement resort at Prospect Heights will be under the efficient management of Frank C. Zebrung, who for the past season has been at the Grand—Peter West's Pavilion will open May 16. Nothing as yet has been done regarding the policy of the house.—F. W. Chamberlin spent 19, 20 in Peoria on business. The season has been satisfactory. Mr. Chamberlin says. A large number of good attractions are booked for next season.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (George Chatterbox, manager): South Before the War 11 drew a topheavy house and pleased well. Roland Reed in A Man of Ideas for the benefit of Opera House ushers, to one of the largest houses of the season 12. Hogan's Alley drew but a small audience 16. Some of their specialties were very good.—ITEM: Miss Arnold, of Hogan's Alley, who has been ill for the past week, will rejoin the co. at Lincoln, Ill., 18.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Roland Reed in A Man of Ideas 13 to good business. South Before the War 14 to good business. Holden Comedy co. (No. 2) opened for a week 18 in A Fair Rebel to S. R. O.—LYCEUM (C. E. Perry, manager): Eldon's Comedians closed a week's engagement 16; attendance fair. Repertoire: Zia, Country Sweetheart, Cyclone, Fatal Letter, Old Hayseed and My Mother-in-Law.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Edwin Tanner in Dr. Jekyll and Mr. Hyde 13; fair performance; light business. Gilmore and Leonard in Hogan's Alley 14 pleased a good audience. Chase-Lister co. opened 18 for a week to S. R. O. Chancey Olcott 25.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): South Before the War 12 pleased a fair house. Shore Acres 13 to good business. Eunice Goodrich co. 15, 16. Ferris' Comedians 18-23.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): May Smith Robbins in Little Trilix 17 pleased a large house. South Before the War 19 gave satisfaction to fair attendance. Gilmore and Leonard 23.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): South Before the War 15; fair house; good satisfaction. Gilmore and Leonard in Hogan's Alley 18 pleased a small house. Edwin Tanner in Dr. Jekyll and Mr. Hyde 22.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Milk White Flag, presented by a clever co., pleased a large house 14. Mary Marille was particularly clever and made a decided hit.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Roland Reed, supported by a most capable co., presented The Wrong Mr. Wright to a fair house 16. Hogan's Alley 22.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Little Trilix, with May Smith Robbins in the title role, and a good co. pleased a large audience 13. Darkest America 19.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Mozart Symphony Club 14; meritorious performance; large audience.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Little Trilix 9 pleased a good business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Leland T. Powers 9 to large audience. Shore Acres 15 to a packed house.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): A Milk White Flag 13 drew a good house; excellent performance.

PANA.—NEW GRAND (Lou Roley, manager): Maurice and Hart in The Gay Matinee Girl 23.

MATTOON.—THEATRE (Charles Hogue, manager): Roland Reed 11 pleased a large audience. Shore Acres 14 delighted a packed house.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Barbour Comedy co. 11-16; light business. A Breezy Time 23.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Elks' Minstrels May 23, 24.—ITEM: Hal Reid, of Human Hearts co., has written a new play which may be given its initial production in New York next month. It will treat of life among the moonshiners of Tennessee, but as yet Mr. Reid has not named it.—Edmund Day, for the past two seasons of the Moffett Stock co., has written a book of short stories, entitled "The Farside of Cactus Flats," and other stories. Mr. Day has gained quite a reputation locally as a writer, and this is said to be his latest effort.—The Elks initiate a class of twenty on the 21st, after which a social session will be held. Louisville and Jeffersonville Lodges will be on hand and a royal time is expected.—Arthur Livingston closed with the Moffett Stock 16.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Our Flat was presented by Cook's Comedians to fair business 15, 16; specialties good and play well rendered. A Night off 25.—WHITE'S THEATRE (E. L. Kinneman, manager): Senter Payton Comedy co. opened for a week 18; co. fair. Ferris Comedians 25-31.—ITEM: Local talent, headed by William Ogden, leader of the Henderson Comedy co., will present a Midsummer Night's Dream at the Grand in the near future.—It was a gala day in the history of the Marion Lodge of Elks, there having been initiated a class of sixty-five. Elks were in attendance from Indianapolis, Muncie, Anderson, Logansport, and Peru. A social session and "Auld Lang Syne" closed the festivities, and every body went home well pleased with the royal treatment of Marion, 16.

FORT WAYNE.—MASONIC TEMPLE (Stonder and Smith, managers): Our Flat 11 to light house. Henshaw and Ten Brock in Dodge's Trip to New York 13 to fair house. Lewis Morrison in The Master of Ceremonies 14. Shannon of the Sixth 16; performance fair. Mr. and Mrs. Robert Wayne 23-29. ITEM: The Lodge of Elks will initiate a class of sixty-five candidates on Thursday, April 21, and the officers of the Fort Wayne Lodge have been requested to take charge of the work of the initiation. The Fort Wayne Lodge will attend in a body.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Shannon of the Sixth to light house 14. W. H. Powers, as the star, created a good impression. John Barrett was a good heavy man. The difficult role of a Brahmin priest was well done by Anthony Andre. Maud Durand, as a Sepoy woman, was strong and effective. Florence Foster, as the Widow Carr, was excellent, and Inez Macaulay, the leading lady, was a good support to the star. Stetson's U. T. C. 16 to fair business. Sylvia Bidwell co. 19-21.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nippold, manager): Thomas W. Keene closing attraction May 9.—GOOD'S OPERA HOUSE (J. B. Tompkins, manager): Mr. and Mrs. Robert Wayne co. had a successful week 11-16, presenting Jim the Westerner, Forgiven, A Man from Klondike, Inherited, and Off to Cuba. Stetson's U. T. C. drew a good house 19; performance fair. H. Henry's Minstrels 25.

VINCENNES.—MCJIMNEY'S THEATRE (Guy McJinsey, manager): Murray Comedy co. closed a successful week 16. Alone in Greater New York, in spite of very inclement weather, drew a good house 18. Beach and Bowers' Minstrels 22.—ITEM: Manager W. O. Edmunds, of Alone in Greater New York, reports business exceptionally good. He sends regards to THE MIRROR.

EVANSVILLE.—GRAND (King Cobba, manager): Beach and Bowers' Minstrels 21.—PEOPLE'S (T. J. Groves, manager): The Lees, hypnotists, 11-16 to good houses. Dorothy Lewis 17 in Alone in Greater New York to good house; performance very good. Van Dyke and Eaton co. 18-30.—ITEM: The Elks

and from Club combined gave a mammoth minstrel performance at the Grand 14 to a packed house.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Our Flat 14; good performance to fair business. Manhattan Club Vanderville co. 18, 19 to deservedly poor business. Martin's U. T. C. 21. Blue Jeans 21. Under the Dome 28. Robert G. Ingersoll May 7. Season will close May 15 with A Milk White Flag.

BRADY.—McGREGOR OPERA HOUSE (operated by the Mack Introduction Co.; Bert Heyman, manager); Dorothy Lewis in Alone in Greater New York to fair business 13. Beach and Bowers' Minstrels 15 to capacity. Frank Holland, of this co., is a Brazil boy.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Shore Acres 18; packed house; performance splendid. Lost in Greater New York May 2. CARLISLE HALL (Carlisle Brothers, managers): The Johnson Family 12; fair house; co. fair.

GOSSEL.—THE IRVING FRANK IRWIN, manager: Nellie McHenry, billed for 14, failed to appear. Aider, Benedict in Fabio Romani 15 to light house; performance not satisfactory. Darkest America 23.

COLUMBUS.—CAMP'S THEATRE (R. F. Gotta, manager): Robert Downing to a fair audience 19 in Ingomar; Mr. Downing gave an excellent impersonation, but has inferior support. The Gay Matinee Girl 24.

NOBLEVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Stetson U. T. C. 13 to good house; fair performance; specialties good. Robert Downing in The Gladiator 16 to small house; good performance.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Porter J. White 15 in Faust; good house; performance excellent. Francis Labadie May 4.

RICHMOND.—THE BRADLEY (Murray and Swisher, managers): Washburn's Minstrels 23. A Night Off 24. "Phillips' Opera House (J. H. Dobbins, manager): Macanley-Patton co. 23-24.

ALBANY.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Porter J. White 15. ITEM: Thomas Sewell and Mr. Gordon, of the Empire Stock co., are visiting friends here.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Holden Comedy co. closed a week of fair business 16. Shore Acres 20. Blue Jeans 23.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): W. H. Powers in Shannon of the Sixth 15; poor business; co. and play fine. Nothing booked.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Welsh Prize Singers 19 gave a good entertainment to a very small audience. Arnold's Fun Makers 25-26.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Hi Henry's Minstrels 27. Under the Dome May 2. LAY'S OPERA HOUSE (John Wolf, manager): The Knowlessa, hypnotists, 18-23.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Stetson's U. T. C. 15 pleased a large house. A Night Off 27.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): New York Theatre co. 18-23.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Stetson's U. T. C. 23; large house.

SEYDOR.—OPERA HOUSE (Philip J. Pettig, manager): Local concert 18. House closed for season.

IOWA.

SHOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Clay Clement 16 in three one-act plays The Musician's Sweetheart, With Other Eyes, and The Napoleon Guard; splendid performance to a good house. Devil's Auction 18; good performance; large audience. The Plints 25-26. ITEM: Mrs. Annie S. Richardson, of the Council Bluffs, Iowa, Nonpareil, and the author of The Musician's Sweetheart, was here 16 to witness the first performance of her play by the Clay Clement co.

COUNCIL BLUFFS.—DORNEY THEATRE (George N. Bowen, manager): The Western Circuit co. 10-13, presenting The Captain's Mate, Hans Hansen, and The Pay Train; fair business. Views of the Moine 14; good business. Lawrence Holmes co. in The Smugglers and The Isle of Cuba 15, 16; small attendances. Grace Beale and Gus Cohen add much to the performance by their clever specialties. Devil's Auction 17; fair business. Clay Clement 19. Pringle's Comedy co. 24-26.

KOKUK.—OPERA HOUSE (D. R. Craig, manager): Gilmore and Leonard in Hogan's Alley 13; good and pleased house. Charles Sager and local co. in The South in Slavery 14 to 18. O. C. CHURCH: The Ensigne Goodrich 27, 28. Andrew Herndon 25. Beach and Bowers' Minstrels May 9, 10 will close the season here.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse, manager): Dark. ITEM: STEVEN'S OPERA HOUSE (George Higgins, manager): Ellingwood's Players 25-30. ITEM: Manager Morse spent last week in St. Paul—Treasurer Goddard, of the Grand, has left for Kansas City. The annual meeting of the stockholders of the Grand will take place 27.

MARSHALLTOWN.—ODON THEATRE (E. C. Speers, manager): Crow Sisters 11-16 in A Duel of Hearts, Mistakes, The Fool's Revenge, A Married Bachelor, The Priest's Coat, The Irish Doctor, and The Pat of the Klondike to light business; co. deserved better patronage. Primrose and West's Minstrels 18.

OSCAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Fitz and Webster in A Breezy Time 18; fair house. Primrose and West's Minstrels closed regular season at this house 21. ITEM: Manager Henderson is resting at Excelsior Springs, Mo., for a few weeks.

ALCONA.—CALL OPERA HOUSE (Alexander White, manager): Fitz and Webster in A Breezy Time 14 to small house; general satisfaction. Clay Clement in The New Dominion 15 to packed house; receipts \$400. Mr. Clement and entire co. received curtain calls after each act.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Manager Harmon closed the season here 11 with Under the Dome. The season has been prosperous as a whole. Manager Harmon will retain the house for next season.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): A Breezy Time 11; fair house; attraction not up to standard. Harwood's stereopticon 25. Davis U. T. C. co. May 2.

DAVENPORT.—BURNS OPERA HOUSE (Chamberlain, Kindt and Co., managers): James G. Given with Edison's moving picture machine 17, 18 to very light attendance, caused partly by bad weather. Blue Jeans 21. Channey Orcutt 27. Robert Downing 28.

CRESTON.—PATY'S OPERA HOUSE (J. H. Pratt, manager): Ladies' Lyric Quartette 11; good house and performance. Nashville students 20. ITEM: Local talent is rehearsing May 7 to be given 25.

OKALOOSA.—MAISON OPERA HOUSE (E. M. Fritz, manager): Paige's Players opened for a week 18; good co.; fair business.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Nashville students 20. The Chimes of Normandy (local) 25.

RED OAK.—EVANS THEATRE (Priestman and Clark, managers): Clay Clement in The New Dominion 18; business fair; co. excellent.

PAINEFIELD.—GRAND OPERA HOUSE (Louis Thomas, manager): A Breezy Time May 6.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Graham Earle co. in A Klondike Claim, The White Slave, My Irish Queen, Sweet Genevieve, Don Cesar, and in Dixie Land filled out their second week at this house 11-16, giving, as usual, very satisfactory performances to remunerative business. Clay Clement 23. GRAND OPERA HOUSE (O. T. Crawford, local manager): The Devil's Auction drew a large, but tophoery audience 11. Mayday, Mayo, plump, shrill and sassy, danced most cleverly and, though hardly a nightingale vocalist, seemed to please the people thoroughly. The Phantoms Brothers did a good acrobatic act, and, as a whole, the performance proved highly satisfactory to most of the audience. Lillian Lewis, Lawrence Marston, and a very good support, in For Liberty and Love, 12, 13 failed to attract as largely as they really deserved owing to counter

attraction and warm weather. The play was much more interesting than we anticipated, and fully justified the handsome paper they put out. Francis Hamilton and Sadie Stockton did excellently well for the ladies, and John Martin, Emmet Whitner, and Arthur Villars also "came out strong" for the males. Nevertheless (and in spite of our intense patriotism) it is really getting too warm and too late in the season for any more war plays to reap much of a harvest in this locality for a while. No announcements.

WELLINGTON.—WOOD'S OPERA HOUSE (A. M. Black, manager): Season closed. AUDITORIUM (Charles J. Humphrey, manager): Rev. Thomas Dixon, Jr., lectured to a large and appreciative audience 5. As this entertainment closed the season at this house, handsome souvenirs were distributed.

PORT SCOTT.—DAVISON THEATRE (Harry C. Erlich, manager): The Gay Matinee Girl 13 was one of the best comedies seen here this season; but new fair. ITEM: Manager Erlich spent a few days in Kansas City last week.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Sharpley Dramatic co. 11-16; fair co.; good business. Flannigan's Flats 21. Vandalia Varnum co. 24.

OTTAWA.—THE ROHRBACH THEATRE (Charles H. Ridgway, manager): Miss Francis of Yale to good business 14; good co. Remenyi Concert co. 15; large and pleased audience. Season closed.

PITTSBURGH.—OPERA HOUSE (W. W. Bell, manager): Monroe and Hart in The Gay Matinee Girl 12; excellent co. Payton Comedy co. 14-16 to fair house. House closed for season.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Remenyi Concert co. gave an excellent concert 12 to a full house. Lady Africa co. 19.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Schubert Symphony Club 27.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Schubert Symphony Club 21.

ATCHISON.—THEATRE (John Seaton, manager): Lillian Lewis presented For Liberty and Love to a very small house 16. Clay Clement 21.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Dornand, manager): The White Squadron 16 to fair house. Lillian Lewis 17.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Schubert Female Quartette 25.

KENTUCKY.

ASHLAND.—THEATRE (W. Meinhardt, manager): James E. Toole in Killarney and the Rhine 16 closed the season; small house; poor performance. ITEM: Manager Meinhardt has booked some strong attractions for next season.

ATLANTA.—GRAND OPERA HOUSE (W. B. O'Connell, manager): J. E. Toole 14; poor performance to poor house. Columbia Opera co. in The Bohemian Girl 15; performance fair; good house. Alha Heywood May 5.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Boston Ideal Club 13 to a good house, rendering excellent music. My Friend from India 18.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Birch, managers): Dad's Girl failed to materialize 18.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): My Friend from India 19; good business; performance splendid. Season closed.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Alha Heywood 19.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): The Old Homestead 15, 16 to 8 R. O. Under the Red Robe 18. The Prisoner of Zenda 19, 20; good business. Herrmann the Great co. 22, 23. The Isle of Champagne 23, 25. Pudd'nhead Wilson 24. The Musician's Sweetheart 26. Sullivan, business manager: U. T. C. 22, 23. Katherine Rober co. 25 May 7. ITEM: B. G. Scanlan, ticket taker, has severed his connection with the Jefferson to rejoin Ringling Brothers' Circus. Mr. Scanlan's brother succeeds him on the door. Manager Collins, at the Jefferson, has made his friends since he came here, entirely due to his characteristic ability in catering to all classes. Bart McCullum will manage the Cape Theatre this season. Mary Hampton while here 18 inspected the new Gem Theatre at Peck's Island, and pronounced it the finest Summer house she ever saw. A manager has been secured, but his name is not yet made public. Treasurer Sullivan, of the Portland Theatre, has tendered his services to the Governor in case of war. Frisbee and Reed, of the Gaiety, have leased the Granite Spring Theatre at Long Island, and will run vaudeville during the Summer.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Isle of Champagne 13 to good business; audience pleased. Pudd'nhead Wilson (return date), with Frank Mayo in title role, was thoroughly enjoyed by two large audiences 18, 19. ITEM: Maud Lillian Berri, understudy for Katherine Germaine as Priscilla in The Isle of Champagne, appeared in that role 13 and scored a big success. She will continue to play Priscilla during the remainder of the co.'s tour in this State. James P. Forrest, manager of the Gorman, arrived home here 14 to spend his vacation. The co. closed season at Trenton, N. J., 16. The co. will be reorganized and the play rewritten for next season, opening in August.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Katherine Rober co. closed a week's engagement 16 to fair business. Plays presented: Denies, A Girl from the Circus, Doris, Moths of Society, A Heroine in Rags, Fanchon, and The Clemenceau Case. Denman Thompson in The Old Homestead 18 pleased largest house of season; receipts \$175. The Herrmanns 25. Maud Hulman co. May 9-14.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Pudd'nhead Wilson 15 pleased a large audience. Gus Ross of this city, a member of the co. The Isle of Champagne 19 to a large and pleased audience. Richard Golden and Katherine Germaine are supported by a fine co. U. T. C. 25.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Stowe's U. T. C. to good business 15, 16. Superba greatly pleased two big houses 18, 19. The Herrmanns 21. OPERA HOUSE (Charles Horbury, manager): California Trio 25-26.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Arnold Wolford Stock co. 11-16 in Master and Man, Brand of Cain, The Smugglers, The Streets of New York, East Lynne, and Mystic Mountain to good business.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Rentfrow's Pathfinders 11-16 presented The Lightning Express, The Judge, The Devil's Gold Mine, Below Zero, St. Valentine's Day, A Pair of Owls, The Middleman, and My Stepdaughter to fair business. Faust 23. Arnold Wolford co. 25-26.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Sowing the Wind 14. De Wolf Hopper made his fourth visit in El Capitán 16, playing to a good-sized house. The patriotic finales were made more emphatic by the assistance of the Second Regiment Band, and great enthusiasm was aroused. Edna Wallace Hopper was missed, though Alice Judson did very well in her part. The Sign of the Cross 18-20. Kellar 22. Wilbur Opera co. 25-26. Francis Wilson May 2. NELSON'S THEATRE (P. F. Shea and Co., managers): Bibb, a comedy of toys, was given to big business 14-16 by local talent, for the benefit of the House of Mercy Hospital. Cumberland 16-19. Under the Red Robe 23. Stuart Robson 26. Henry Miller 28. ITEM: Beginning May 30 the Nelson will be devoted to Summer vaudeville, a cold air arrangement being provided. The regular dramatic season will close May 25 with the Lyceum Theatre Stock co.—Albert H. Sackett, leading man of The Last Stroke, is home, his co. having closed. EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Under the Red Robe 16. Local minstrels 18 to fair attendance. The Last Stroke 19; fair business; co. pleasing. Kellar 20, 21. Denman Thompson, The Prisoner of Zenda 21. Payton Stock co. 25-26. A Day and a Night 4. MUSIC HALL (W. H. Boddy, manager): Esther (local) 13

14 with pleasing results. Amateurs played The Hidden Hand 15 and 19 to good-sized audiences. White Crook 18-20 canceled. Peter Maher Vanderville co. 21-23. Miles Ideal Stock co. 25-26. Parisian Gaiety Girls May 24. ITEM: Ida Marie Rogers, of the Dazzler co., was the welcome guest of friends 17; she has received a number of very commendatory notices for excellent work this season. Treasurer Harry P. Goss, of the Opera House, has accepted a Summer engagement with the Miles Standish House, South Duxbury. The Orchestral Society held their last concert 21, with Gertrude Miller and Heinrich Schuecker as soloists. The society is in splendid condition both in a pecuniary and artistic sense. Rehearsals of "Elijah," for the Carl Zerrahn testimonial, are in progress by local singers. ORMSBY A. COBURN.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Secret Service 18. The Real Widow Brown 21 was a tame affair, the attendance being better than the attraction. White's Passion Play pictures 21-23 were excellent, and the patronage good. Eight Belles 25. WILSON OPERA HOUSE (W. P. Meade, manager): Dark. ITEM: The management of the Columbia Opera House will pass into the hands of Hamilton Mack, June 1, and William P. Meade, who has had charge of the house since its opening, will devote his time to the Wilson, which will be repainted and frescoed. New seats will be put in, electric lights introduced, and other improvements made. Two standard attractions a week will be played. Reslin and Mack are well known and have had considerable theatrical experience. Both houses are now looking.

WORCESTER.—THEATRE (James F. Rock, manager): Secret Service 15, 16. Local amateurs in an English adaptation of Moliere's Le Bourgeois Gentilhomme nearly bored to death a large audience 18. Frank Daniels delighted tremendous holiday crowds with The Idol's Eye 19, 20. Manhattan Comedy co. 23. Andrew Mack 27. Kellar 28. ITEM: LOETHROP'S OPERA HOUSE (Alfred T. Wilson, manager): The Dazzler, on its seventh return visit 18-23, did the biggest business of the series. A new spectacular patriotic finale, introduced here, proved the hit of the performance. Rice and Hall's Minstrels 25-26.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Under the Red Robe 13. The Algonquin Club, assisted by outside talent, gave a good minstrel performance to large audience 15. Herbert Faulkner and Conrad Goss made hits. Corso Payton, supported by a good co., opened for a week in The Parisian Princess to large and pleased audience 18. Tennessee's Fanner 28. Kellar 29. ITEM: Annabelle Davidson, Treasurer of the City Theatre, has secured A Day and a Night for her annual benefit May 3.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Corso Payton co. in My Kentucky Home. Two Nights in Rome. A Yankee in Cuba. Two Hearts Are Won. The Daughter of the Regiment. The Finner, and Sunday concert and Pantomime May 11-17; houses large. George E. Timmons in The Fairies' Well 18, 19; small houses; fair co. ITEM: Mrs. A. G. Miller, treasurer of the theatre, will have a benefit 23, the attraction being A Day and a Night—The Wanderland, with vaudeville and circus hall, will open 25 under the management of A. L. Morrell.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Les Cloches de Corneville (The Chimes of Normandy) was sung in French 14 by local amateurs to the delight of a large audience. George H. Timmons in The Fairies' Well 15, 16; light business. Rice and Hall's Minstrels 18-20 were rather small for a minstrel co., but they play at popular prices and give a fairly good show; fair business. Cake Walk co. 23. The Sages 25-26.

LYNN.—THEATRE (Dodge and Harrison, managers): The Prisoner of Zenda 16. Katherine Rober co. 18-23, with specialties by Dora Wiley, William Healy, and Kitty Bingham, pleased large audiences. Repertoire: A Convict's Wife, A Heroine in Rags, The Clemenceau Case, Camille, A Noble Falsehood, A Girl from the Circus, Moths of Society, and Miss Dixie. Tennessee's Fanner 25, benefit theatre at taches.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Under the Red Robe 14. Shamrock and Rose (local) 15. The Herrmanns 18, 19 to fair business. Superba 20; large and delighted audience. The Prisoner of Zenda 22. Denman Thompson 23. Corso Payton Stock co. May 27. Tennessee's Fanner (ushers' benefit) 9.

MARLBORO.—THEATRE (F. W. Riley, manager): Rice and Hall's Minstrels 13 to very poor business. Performance unsatisfactory. The Prisoner of Zenda 15 to good business and excellent satisfaction. The Union Club in comic opera presented Coropsis 18, 19 to crowded houses, giving satisfaction. Corso Payton co. 25-26.

PERU.—WHITNEY OPERA HOUSE (J. B. Oldfield, manager): Wilbur Opera co. 11-16. The Royal Middy, Grand Duchess, Fra Diavolo, Maritana, Martha, and The Two Vagabonds were presented to good business. Frankie Carpenter co. 25-26.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Kellar 16 pleased a fair audience. Edwin Mayo in Pudd'nhead Wilson 20; good business. Fifth Avenue Stock co. 25-26. Tennessee's Fanner May 6.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reiger, managers): Graham's Cake Walk co. pleased a fair house 15. America and Cuba to large houses 19; performance unsatisfactory.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): De Wolf Hopper in El Capitán 15 satisfied a large house. Secret Service 19. Frank Daniels 22. Andrew Mack 26.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Caverly, managers): Robert G. Ingersoll 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): Side Tracked 19 to fair house; pleased audience. The Dazzler 25. Rice and Hall's Minstrels May 23.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Herrmanns gave a pleasing entertainment 15. Graham's Cake Walk co. (return date) 21.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): Professor Carpenter 21-23. Boston Philharmonic Club 27.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Hennessy Leroy in Other People's Money did fairly good business 14. Hi Henry's Minstrels to the capacity of the house 15; Al performance, but the comic songs and monologue by Arthur Deming are the feature. Stetson's U. T. C. 21. John F. Sullivan co. 28. ITEM: The Hotel Butler, of which Manager Baird is the owner, has just been opened to the public. The house is in charge of Sam Hewings, a veteran hotel man, is new throughout, up to date, centrally located, and will cater especially to the theatrical folk.

GRAND RAPIDS.—POWERS (O. Stair, manager): Fashion Play pictures 25-30. GRAND (O. Stair, manager): Gaietyburg, a war drama on conventional lines, with only a fair co. to present it, drew satisfactory business 14-16. S. W. Brady's stock co. commenced an engagement 18 and presented The Two Orphans in a most praiseworthy manner, both as to cast and mounting. Moths of Society 21-23. The co. will remain two weeks.

COLDWATER.—THIRTY OPERA HOUSE (John T. Jackson, manager): Hennessy Leroy in Other People's Money 18. Stetson's U. T. C. 21. Columbia Comedy co. 25-30. ITEM: Alterations are under way in the front and the rear of the theatre, which when completed will be the most modern one night playhouse in Michigan.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Chimes of Normandy (local) 16; good performance, not very good business. Stetson's U. T. C. 21. GRAND OPERA HOUSE (Ulver and Gleason, managers): Magician Hewes and Madame Claire gave an entertainment of unusual merit 15, 16.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Hennessy Leroy in Other People's Money 15, 16 to poor business, but gave satisfaction. The Tarrytown Widow 18 to a small house; splendid performance. Davis U. T. C. 20; fair business.

BATTLE CREEK.—HAMBLEN'S OPERA HOUSE (E. R. Smith, manager): Mr. and Mrs. Robert Wayne opened 18 for a week to a good house, and are giving satisfaction to good houses. The Geisha 27. Darkest America 31.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson,

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MANHATTAN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Under the Dome 14 satisfied a good audience. Hi Henry's Minstrels 22. A Bachelor's Honeycomb 25. Columbia Comedy co. 9-14.

OWASSO.—SAGINAW'S OPERA HOUSE (Edwin Brewer, manager): William Owen in Barmley 14. The Merchant of Venice 15, and Romeo and Juliet 16, fair business and good satisfaction. Hi Henry's Minstrels 19 to a crowded and pleased house. Other People's Money 23.

MUSKEGON.—OPERA HOUSE (P. L. Reynolds, manager): Under the Dome 14 satisfied a good audience. Hi Henry's Minstrels 22. A Bachelor's Honeycomb 25. Columbia Comedy co. 9-14.

SAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Shannon of the Sixth 10 to fair and pleased audience 19. Abbott Opera co. 20-23. Stetson's U. T. C. 29. Courtship Stock co. May 23.

ANN ARBOR.—ATHENS THEATRE (L. J. Leisner, manager): The Tarrytown Widow 19 to a fair and pleased audience. Shannon of the Sixth 21.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Shannon of the Sixth 20.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Barbour Theatre co. 18-23. William Owen 28-30.

SAULT STE. MARIE.—Soo OPERA HOUSE (C. W. Given, manager): A Bachelor's Honeycomb 19.

NILES.—OPERA HOUSE (S. Gunzburg, manager): Salisbury Orchestra 23. Little Trisix 24. Under the Dome 25.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Abbott Opera co. 18 to crowded house. Our Boys (local) 21, 22.

DOWAGIAC.—HECKWITH MEMORIAL THEATRE (W. T. Lockie, manager): Under the Dome 14 to fair house. Darkest America 30.

MINNESOTA.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): A Bachelor's Honeycomb 12 to big business and best of satisfaction. Marie Wainwright 23. Devil's Auction 25. ITEM: The Marks Brothers opened in a return engagement 18 at Turner Hall with their usual success, and are turning people away.

MANKATO.—THEATRE (Jack Hoefler, manager): Local minstrels 18 to crowded house. Devil's Auction 23. Lawrence-Holmes co. 27. Davis U. T. C. 28. ITEM: Clay Clement played to a gross business of \$1,500 Holy Week, over the Hoefler circuit.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Black Bostonians to a fair house 14 and were fairly good. Star Specialty co. gave a good performance to a fair house. Apollo and Aimee were especially appreciated. Bopkins' Trans-Oceanics 25.

PARIBAILLY.—OPERA HOUSE (C. E. White, manager): Devil's Auction 23. Davis U. T. C. 30. William Owen co. May 28.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Devil's Auction 21.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Santanelli 11-16 to fair business. Alfred A. Farland 22.

MISSOURI.

HANNIBAL.—PAK THEATRE (J. B. Price, manager): Edwin Turner in Dr. Jekyll and Mr. Hyde to poor business 14. Hogan's Alley 15 to fair business. The Tarrytown Widow 30.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Wade Comedy co. 14-16, presenting The Beggar Prince, Twin Sisters, and My Wife's Husband. Lillian Lewis 23.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porter, field, manager): The Gay Matinee Girl 14; good business; pleased audience.

agent, John L. Sullivan's co. 16; poor performance; fair business. Footlight House 29.

NEW MEXICO.

LAS VEGAS.—THE AN OPERA HOUSE (R. C. Pettigrew, manager): Local concert 15; small attendance.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenghi, manager): De Wolf Hopper in El Capitán 18-23; co. excellent, both principals and chorus being heard to advantage; good business. The Highwayman May 14. JACOBS' THEATRE (M. J. Jacobs, manager): Corinne Opera co. in The Little Trooper 18-23; the star was as vivacious as ever; co. competent; enjoyable performance; same co. 25-30. COLUMBIA THEATRE (F. W. Voigt, manager): Owing to the great success of the Corbett-Fitzsimmons veriscope, the engagement was prolonged 18-23. Colored Sports 25-30. IRENE: The Great Friendship was given in the Knickerbocker Auditorium 15, by local talent for charity.—H. E. Jacobs and Ben Stevens were in town 18.—John Pearsall, treasurer of the Newark, will benefit with The Highwayman.—Jack Gardner, of the Three Gardeners, was initiated by Lodge 28, T. M. A., at the meeting 15.

ELIZABETH.—ST. THEATRE (Colonel W. M. Morton, manager): Moulin Rouge 18 to a fair-sized and pleased audience. East Lynne 30. LYCERN THEATRE (A. H. Simonds, manager): Coon Hollow to a fair house 16, 20b; Susannah and Dangerfield 16. Andrew Mack presented An Irish Gentleman 20. Joseph Jefferson 31. IRENE: Colonel Morton has already concluded contracts for next season for a number of strong attractions, and is now negotiating for a notable Summer attraction to be presented at popular prices. The popularity of the Star is attested by the large number of local benefits that have been held there during the past few months.—The Temple Theatrical Bill Posting Co., of which A. H. Simonds, of the Lyceum, was proprietor, has taken control of the Elizabeth Bill Posting Co., a new concern.—The local lodge of Elks were well represented at the installation of Bayonne City Lodge 18.

PATERSON.—OPERA HOUSE (John J. Goetichina, manager): True 8, James in a repertoire of romantic plays failed to please small audience 18-20. Morilla (local) drew good house 21-23. The Prodigal Father 25-27. The Beggar Student (local) 28-30. EDEN THEATRE (H. E. Toovey, manager): Elroy's Stock co. in The Midnight Alarm, Paradise Alley, The White Squadron, and The Land of the Midnight Sun 18-23 (second week) to good business; co., which is headed by Harvey Cook and Lottie Church, is good and pleased; William Robert Daly deserves mention for his work in all the productions. N. S. Wood 25-30.

PLAINFIELD.—STILLMAN THEATRE (Mass Edwards, manager): Daniel R. Ryan co. 18-23 in The Editor, The Lost Paradise, The Fatal Wedding, Jim the Penman, Ingonar, The Circus Girl, and My Knees from New York; fair business. A Wife Wanted 28. East Lynne 30. IRENE: The work of Daniel Ryan was highly praised, while his leading support, Ethel Fuller, made emphatic success in her several roles. Her costuming is superb.—Louis Aldrich, president of the Actors' Fund of America, was a visitor at Music Hall to witness his own play. The Editor, by the Ryan co. He was loud in his praise of the excellence of the presentation.

TRENTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): The Germans gave Mr. Beane from Boston 18; the house was fair and the performance satisfactory. The Bennett-Moulton Comedy co. opened 18 for a week; the first performance was a very creditable rendition of Darknet Russia; the audience has been very large. Joseph Jefferson 28. Under the Red Robe 30.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Pinafore 14-16 by the Soulier Juvenile Opera co. (local), under the management of Mrs. H. P. Soulier, drew large houses, of which performance was most deserving. Mrs. Soulier is to be congratulated. N. S. Wood 18-23 in The Orphans of New York, Out in the Streets, and The Waifs of New York; fair business; co. good.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Cook's Metropolitan Entertainers 14; satisfactory business and performance; the Crawford Sisters deserve special mention. Hanson Brothers 21.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Germans 14 in Mr. Beane from Boston; fine performance; fair audience. Maritana (local) 18, 19, 20, 21. O. Lieutenant Perry 21. Elroy Stock co. May 27.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Francis Wilson in Half a King 19 failed to appear, having missed a train from New Rochelle. Secret Service 23. Joseph Jefferson 29.

ASHBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): The Germans in Mr. Beane from Boston 18; good business; co. excellent. Elroy's Stock co. 25-30.

NEW YORK.

ALBANY.—HARMONY THEATRE (Woodward and Voyer, managers): The Ethiopian Amusement co. numbering thirty-eight, gave a concert and a walk 13, the receipts of which were over \$1,200. Society was out in full force. The entertainment consisted of singing, dancing, etc. The cake was mammoth in size, and was awarded to Mr. and Mrs. A. L. Tuttle of the co. Dangerfield 16 and Oh! Susannah 18. The Boston Festival Orchestra, numbering forty-five, played before a small house 18. The concert was the best of the season and included vocal solos by Madame Galski and Mr. Lavigne; 'cello solo by Mr. Heindl and piano solo by Miss Little. The second part comprised scenes from The Barber of Seville, in which Miss Stewart, Mr. Lavigne, Signor Rossi and Del Puente took part. Josef Hofmann's piano recital 19 was attended by a large and pleased audience. Andrew Mack 22. Henry Miller 25.

ROCHESTER.—LYCERN THEATRE (A. E. Wolf, manager): Sol Smith Russell appeared before large audiences 18-20, presenting A Bachelor's Romance and The Rivals. Charles Hofmann attracted a critical house 21. Charles Gaglian 25. COOK OPERA HOUSE (Sam S. Shubert, manager): The Spooner Comedy co. 18-23 in The Judge's Wife, Hazel Kirke, The Circus Girl, A Fight for a Million, Eccles' Girls and The Dean. Edna and Cecil Spooner, in the leading roles, proved very acceptable. Waite's Opera co. 25. ACADEMY OF MUSIC (Louis C. Cook, manager): The patriots of our country are going was allowed full vent 18-23, with Old Glory as the incentive. The play was staged in an artistic manner, and the house was profusely decorated. The stock co. handled the parts allotted them satisfactorily; large audiences.—IRENE: George Chest, late of McNulty's Visit, has joined Manager Shubert, and cares for the box-office at the Cook. Manager Shubert purposes overhauling the interior of the Cook, and will institute several new features that will be appreciated by the patrons.

SUNSHINE.—SPONS OPERA HOUSE (J. P. E. Clark, manager): Van Osten's Three-Star Comedy co. closed a successful week's engagement 18; excellent satisfaction. Mr. Barnes of New York, Monte Cristo, The Heart of the Storm, Dorcas, and The Silver King were presented. A Contented Woman, with Belle Archer in the leading role, was well received by a large audience 18. Lewis Morrison in Faust and The Master of Ceremonies 20. Francis Wilson 23. Secret Service 25. BILLY THEATRE (A. Penney, manager): Jean Renolds Stock co. began their season very successfully 18, presenting Man and Wife. An Unequal Match 21-23.

SYRACUSE.—WILKING OPERA HOUSE (M. Reia, manager): J. L. Kerr, manager: W. H. Crane's performance of A Virginia Courtship was sumptuously staged and excellently acted by a capable co. 15, 16, before large audiences.—BASTABLE THEATRE (S. S. Shubert, manager): The Two Orphans was presented in the usual careful manner 18-23 by the Salisbury Stock co.; attendance good. Christopher, Jr. 25-30. GRAND OPERA HOUSE (G. A. Edes, manager): Gonzalez Opera co. in repertoire to good business 18-23; performances satisfactory.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): My Friend from India 14 pleased a fair audience. Oh! Susannah 16. Waite's Comedy co. opened for two weeks 18 in The Lost Paradise, following with The Charity Ball. The Wife and A Social Highwayman to good business, which the performances merited. The limitation of the specialty of Mackie and Walker would be an improvement. Eight Bells May 2. Crane's Players

9-14. Chauncey Olcott in Sweet Inniscarra, for Manager Sweet's benefit, 17.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. L. Covell, manager): King Dramatic co. 11-18. Plays presented: The Showaway, The Lights of London, The Power of the Press, Brother for Brother, The Farmmaster, and All the Comforts of Home; performances excellent; small houses after first night. My Friend from India, with Walter Perkins in the title role, supported by a good co., did fair business 18. The Sporting Duchess 21. Passion Play 25-27.

AMSTERDAM.—OPERA HOUSE (George McCumpha, manager): Donald Robertson and Brandon Douglas failed to appear 20. A Contented Woman to a good house 21; excellent performance.—IRENE: Our act curtain is a view of Barcelona, Spain. Manager McCumpha ordered the American flag placed on the topmost peak, and when curtain dropped on the first act of A Contented Woman the audience cheered wildly.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): Andrews Opera co. in Martha, Cavalliera Rusticana, and The Pirates of Penzance 13, 14; good business. Rice's Comedy co. 18-23 in All in the Family, Back Among the Old Folks, In the Trenches, Under the Lion's Paw, Beacon Lights, The Old, Old Story, Twixt Love and Duty, A Knotty Affair, Kathleen Macgroun, and Daniel Boone; fair business. Frank Daniels 25.

ONEIDA.—MUNRO OPERA HOUSE (Smith and Preston, managers): Veriscope of Corbett-Fitzsimmons fight 19 to fair business, despite heavy rain storm. The Loyal Heart of 1861 (local) 20 to a large house. Sowing the Wind 23. My Friend from India 25.—IRENE: The interior of the opera house has undergone a number of improvements. A new system of electric lighting has been installed and a new drop-curtain added.

SCHENECTADY.—VAN CUYLER OPERA HOUSE (C. H. Benedict, manager): Waite's Comedy co. opened for a week 18 in The Wife to a packed house, co. first-class and business big all the week. Their repertoire: The Wife, The Charity Ball, Men and Women, The Burglar, The Veteran, A Social High King's Dramatic co. 25-30.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Little Lord Fauntleroy 16; small audience. Eight Bells 18 on its seventh visit to New York had a large and delighted house. Francis Wilson in Half a King 20 with Lulu Glaser and a very capable co. delighted a very large audience. Andrew Mack in An Irish Gentleman 21.—COLUMBIAN HALL: The Nile and Marsh Comedy co. 20, 21 were greeted by large audiences.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Passion Play 15-17 to good audience.—LARKIN HALL (John Larkin, manager): The Boy Miner (local) 16 to good business.—IRENE: Mr. Williams, formerly manager of the City Theatre, is recovering from a stroke of paralysis.—Mr. Powers, partner has secured the lease of the circus grounds for the coming season.

ELIJAH.—LYCERN THEATRE (M. Reia, manager): Field's Minstrels 14; large house. Alma Chester to fair business 18-23 in Wife for Wife, At the Picket Line, The Danites, A Bowery Pearl, An American Victory, and Almost Dishonored. Secret Service 23. Francis Wilson 25.—AUDITORIUM (E. L. Johnson, manager): George Hoskyn and a capable co. in Confusion 21-23; good business.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Oskowi, manager): Gorton's Minstrels 15 to S. R. O.; every one pleased. John L. Sullivan co. 23.—IRENE: The Elks held a social session after the minstrel performance 15 in honor of Manager Charles H. Larkin and members of his co. Mr. Larkin is a charter member of Hornellville lodge.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Brandon Douglas and Donald Robertson, supported by a good co., gave satisfaction to a good-sized audience 18 in The Man in the Iron Mask. Guy Brothers' Minstrels 21. Sowing the Wind 23.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Al. G. Field's Minstrels 18 drew a packed house and gave satisfaction. Henshaw and Ten Brock 20. Sowing the Wind 23. Alma Chester co. May 9-14.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): Van Osten's Three-Star Comedy co. opened for a week 17. Repertoire: In the Heart of the Storm, Monte Cristo, A Fearless Man, Mr. Barnes of New York, Durcas, and The Silver King; attendance large.

ITHACA.—LYCERN (M. M. Gutzadt, manager): The Cherry Pickers 12. A Contented Woman pleased a good house 18. Secret Service 27. Rosewood Midgits 29. Sowing the Wind 30. Frank Daniels May 3.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Daniel R. Ryan co. closed a week's engagement 18 to large audiences; best of satisfaction. Brothers Byrne in Eight Bells 20; large and satisfied audience. Sowing the Wind 22. The Sporting Duchess 25.

LYONS.—MEMORIAL HALL (John Mills, manager): My Friend from India 21; good performance; fair business. Guy Brothers' Minstrels 23. Henshaw and Ten Brock 29. Joe Ott May 5.—IRENE: Walt Whitman, of When London Sleeps, has returned home for his Summer vacation.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Al. Field's Minstrels 18 to S. R. O.; first class performance. A Contented Woman 20; business and co. good. Markham's Stock co. 25-30.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Donald Robertson and Brandon Douglas in The Man in the Iron Mask 19; light business on account of severe storm; performance excellent. Guy Brothers' Minstrels 23.

GLENS FALLS.—OPERA HOUSE (F. E. Frays, manager): My Friend from India 15; fair house; audience pleased. Henshaw and Ten Brock 18; audience pleased. 8 Bells 22. The Idol's Eye 25.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Andrews Opera co. 19, 20; fair co.; light houses Faust 22. The Spoonsers 25-30.

UTICA.—OPERA HOUSE (H. E. Day, manager): Oh! Susannah 14. The Cherry Pickers 15, 16. The Sporting Duchess 20 drew a large audience. My Friend from India 23, 30.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Gorton's Minstrels drew a big house 18, everyone pleased. Donald Robertson and Brandon Douglas 20.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Jean Renolds Stock co. closed 16; business light. Veriscope 20; good business. John L. Sullivan co. 22. Passion Play May 2, 3.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Darkest Russia 14; large and pleased audience. Andrews Opera co. 21, 22 opened in Martha to a large audience.—SINK'S OPERA HOUSE (Samuel Cox, manager): Dark.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Sowing the Wind 19 canceled. Lewis Morrison 21. My Friend from India 23. Passion Play May 2, 3. Roland Reed 10.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): A Contented Woman 22. J. S. Murphy in Rocky Gow 23. The Sporting Duchess 28.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Al. G. Field's Minstrels to a fair house 18; splendid performance. The Sporting Duchess to big business 18. My Friend from India 25.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Al. G. Field's Minstrels 15; good business; entertainment very pleasing. My Friend from India 20. Francis Wilson 29.

ODDENSEBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Andrews Opera co. 22, 23 presented Martha, The Bohemian Girl, The Pirates of Penzance, and Cavalliera Rusticana to delighted audiences.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sison, manager): Passion Play 15, 16 to light business. Veriscope 23.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Guy Brothers' Minstrels 16; good business; co. well received. Andrews Opera co. 20.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): A Contented Woman 15; good business; general satisfaction. Faust 19. Joshua Simpkins May 5.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Walter Perkins in My Friend from India 16 to good business; audience satisfied.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Sporting Duchess gave satis-

faction to a small house 19. Alert Minstrels 21, 22. My Friend from India 23.

FONDRA.—OPERA HOUSE (E. B. Hodge, assistant manager): Veriscope 29. Dan McCarthy May 3. Lewis Comedy co. 16-21.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Fields and Hanson's Minstrels 22. SARATOGA SPRING.—THEATRE SARATOGA (Sherlock Sisters, managers): Frank Daniels 27.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): John Griffith presented Faust to small house 19; performance excellent. Boston Festival Orchestra 26.—IRENE: Manager Schloss, of Wilmington, N. C., has leased the Academy of Music here.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): John Griffith 16 pleased a small audience in Faust; Kathryn Pennell deserves special mention. James Young 3, 4.

WILKINGTON.—OPERA HOUSE (S. A. Schlesinger, manager): A large streeted Nat C Goodwin in A Gilded Fool 14; performance enthusiastically received.

WILSON.—OPERA HOUSE (Joseph Thomsen, manager): Rhodes' Merry-makers canceled. John Griffith 23.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Maria Wainwright in Shall We Forgive Her 16 to large and pleased audience. Miss Wainwright, although handicapped by the play, made the best of her character and wins as much sympathy as is possible. Her support was very good. Captain Crawford, All Star Specialty co. 25. All Star Specialty co. 25. Hopkins' Trans-Oceanics 29. Thomas W. Keene (return) May 3. The Prodigal Father 4. The Mysterious Mr. Bugle 7. Roberts and Martin's Faust 10, 11. James O'Neill 20. ALISON BRUNNER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Grand Forks Choral Union rendered a very creditable musical programme to a well filled and appreciative house 11. Shall we Forgive Her 20. All Star Specialty co. 25. Hopkins' Trans-Oceanics 29. Thomas W. Keene May 2. The Prodigal Father 9. The Mysterious Mr. Bugle 11. Roberts' Faust 10. James O'Neill 19.—IRENE: The Grand Forks Choral Union repeated their concert at Larimore, N. Dak. 13. Manager Lander returned last week after a two month's vacation at Mount Clemens, Mich., and Rockford, Ill. His health is much improved.

BISMARCK.—ATHENAEUM (J. D. Wakeman, manager): Black Bostonians 23. Star Specialty co. 29. Janet Waldorf May 7. The Prodigal Father 12. A Jay in New York 30.—IRENE: McIntyre the Sport is reported stranded at Dickinson, 100 miles west of here.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Mackay Opera co. in Said Pasha 14; small house but good production. Isabelle Sargent, who recently joined the co., was charming. The comedians, John C. Williams and Will Hicks, kept the audience roaring. James Fulton, Miller Bacon, Mabelle Wagner, and Nellie Woods were strong in their roles. Henshaw and Ten Brock in Dodge's Trip to New York 18; a pleased audience left the Market Square Theatre. John E. Henshaw and George Mack are a great pair of comedy artists and kept fun rampant. Ben Grinnell and his dancing caught the house big, and his specialty with Ella Gardiner was worthy of mention. Blanche Ward was charming. Carlotta's dancing is fine. Other warm members in the support were Taylor Williams, George Brown, John Jamieson, Nellie Majeors, and Clara Van Vechton. Bob Ward, John E. Henshaw, and May Ten Brock have many friends in Urbana. Stricklin's Dog Show 19.—IRENE: Mrs. John Mackay is slowly recovering from a dislocated knee cap, received several weeks ago.—The Mackay Opera co. have introduced a Columbia Cuban Tableau, in which Miss Mackay is Columbia. Rafael Gonzalez and Henry Sylvester have recently joined the Mackay Opera co.—Harry Hardy, business manager of Shore Acres, spent Sunday here en route.—Billy Barry, who died in Brooklyn, April 13, wrote his autobiography in my book April 13, 1898.—Blanche Ward recently was presented with a valuable trick device by friends in Joplin, Mo.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Sousa's Band to good business 18, 19; Basil Teton, baritone, and Arthur Pryor, trombone soloist, were pleasing, but Ada May Benzeng, the contralto, was disappointing. The finale of the excellent programme, The Trooping of the Colors, was the most patriotic and inspiring feature ever witnessed in this theatre. It is needless to add that the great March King wielded the baton with his usual grace and skill and conducted a musical programme to the delight of the most fastidious.—PARK THEATRE (Harry E. Feicht, manager): Master and Man 14-18; light business; neither play nor players received much consideration. Watson Sisters 18-23; fair business; some of the specialties were fair, but the offering as a whole was inferior.—IRENE: Forepaugh and Sells Brothers will inaugurate the circus season in our city May 17.—Manager Feicht suggested the introduction of Cuban soldiers in Sousa's The Trooping of the Colors, which was immediately taken advantage of by the great composer and conductor during the engagement in our city, making an emphatic and popular hit.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Our Flat to a small but appreciative audience 15; performance first-class. A medium house greeted Henshaw and Ten Brock in Dodge's Trip to New York 15; co. pleasing. Pickens' Georgia Minstrels (colored) 18; poor performance to poor business. Arnold Wolford Stock co. 25-30.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Ward and Vokes in The Governors 14; performance excellent; house well filled; Lucy Daly, Johnny Page, Happy Ward, Gus Weinberg, Hal Stephens, Joseph Cherry, and William Rock deserve special mention. Billy Barry in McFadden's Up to Date; small house; performance very poor. A Trip to Chincatown 23. Himmelsin's Ideals 25-30.

YOUNGSTOWN.—OPERA HOUSE (Eugene Book, manager): Lewis Morrison in The Master of Ceremonies 14. Peters and Green co. 18-20 to very fair business in An Easy Place and The King of Liars. Triple Alliance co. 21.—IRENE: T. T. Book, of Blue Jeans co., is resting here for a few weeks. He will join Joshua Simpkins co. for the Summer.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Wang, booked for 15, canceled. Mackay Opera co. in Said Pasha 18 to fine business; performance fair. Henshaw and Ten Brock 21. My Friend from India 23. The Lees 25.—IRENE: Dot Dempsey joined the Mackay Opera co. here.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Cherry Sisters to poor business. H. Gilbooley's Troubles (local) 15; good business; excellent performance. The Missouri Girl 29; good business and performance. Edwin Tanner in Dr. Jekyll and Mr. Hyde May 12. Rentrow's Pathfinders (return date) 16.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Herald Square Opera co. 18 in The Two Vagabonds; very creditable performance to small house. J. E. Toole 21. Mackay Opera co. 29. Three Bostonians 28.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): America (local) 14, 15 to S. R. O.; specialties very clever. Porter J. White in Faust 23. Davis' U. T. C. 27. Cherry Sisters May 10. Edwin Tanner 20.

BRYAN.—JONES' OPERA HOUSE (L. D. Bentley, manager): Porter J. White in Faust 16; small audience; best of satisfaction. Davis' U. T. C. 22. Henney Leroy, booked for 20, has canceled all dates and closed season.

STUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Jessie Mae Hall closed a week's engagement 16; business good. Billy Thompson's Triple Alliance 19; fair house. Tracked by a Newspaper 21. J. E. Toole 23. Warren Dramatic co. 25-30.

GALLON.—CITY OPERA HOUSE (S. E. Riblet, manager): Washburn's Minstrels 14 pleased a fair house. MANAGER OPERA HOUSE (Waldman and Rettig, managers): Peters and Green co. 23.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Beetz, manager): Washburn's Minstrels 18 to a large

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and pleased audience. Shore Acres 28. Donald Robertson and Brandon Douglas 29. German Stock co. May 1. Himmelsin's Ideals week 9.

CANTON.—THE GRAND (M. C. Barber, manager): Himmelsin's Ideals opened for a week 18 in Eagle's Nest, The Black Flag, Jack of the Mine, and North and South; business good and performance satisfactory. Roland Reed May 4 for benefit of ushers, closing regular season.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): Henshaw and Ten Brock gave a pleasing performance of Dodge's Trip to New York 18; business good. Shore Acres 25. McFadden's Reception 28. Davis' U. T. C. 30.

TIPPEN.—NOBLE'S OPERA HOUSE (H. J. Mayer, manager): The Princess Bonnie (local) 18-15 to good business; Nina Holderman as Princess Bonnie scored a hit; the opera was given in a first-class manner. Washburn's Minstrels had fair attendance 16.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Hees, managers): Davis' U. T. C. 13; good attendance. The Missouri Girl 15; performance good; at attendance poor. Faust 30.

MAANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Davis' U. T. C. 14; good business; co. fair. Lewis Morrison 15 in The Master of Ceremonies. The Tarrytown Widow 25. A Night Off 30.

SLYRIA.—OPERA HOUSE (W. H. Park, manager): Ward and Vokes in The Governors 15 pleased a crowded house; Lucy Daly and Johnny Page made hits. A Trip to Chincatown 21.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Ole Olson 21.—AUDITORIUM (M. H. Haskell, manager): Washburn's Minstrels 9 to fair business; performance fair. Shore Acres 27.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Davis' U. T. C. 16; good business. Washburn's Minstrels 20; satisfactory performance; fair business.

FREONT.—OPERA HOUSE (Heim and Haynes, managers): Ward and Vokes in The Governors 18 to large and delighted audience.

MARION.—GRAND OPERA HOUSE (F. R. Arnold, manager): Washburn's Minstrels 15 to good business. Robert G. Ingersoll 28.

PONEROY.—OPERA HOUSE (E. L. Keiser, manager): Richard Jose Farrer, violin recital 15; fair business; pleased audience. Charles Montville Flower, impersonator, 18. Smith Sisters 21.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): Faust to good business 16; co. good. Martin's U. T. C. 19 taxed the capacity of the house; best Tom co. ever here.

KENT.—OPERA HOUSE (Davis and Livingston, managers): A Trip to Chincatown 22. Robertson-Douglas co. 28. Mackay Opera co. May 4.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Macanley-Patton co. closed a fair week's business 16. My Friend from India (return date) 21.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): U. T. C. (local) 16; fair performance and house. Wilson Comedy co. 25-30.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebraugh, manager): Henshaw and Ten Brock 22.

PHOIA.—OPERA HOUSE (C. C. Sank, manager): The Lees, hypnotists, 18-23; business and performance good.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Trip to Chincatown 29. Said Pasha 30 will close season.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Local minstrels 14, 15 to large houses. Egypta (local) 21, 22.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Martin's U. T. C. 18; S. R. O. Al. G. Field's Minstrels (colored) 21.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Ideal Troubadours May 26.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): My Friend from India 25.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Oscar V. Nix, manager): Lady Africa Specialty co. 11; fair house.

OREGON.

BAKER CITY.—RIST'S HALL (L. Freitag, manager): Bittner Thontre co. closed a week's engagement 16, having played to immense business; performance gave satisfaction. Dan Sully in O'Brien the Contractor 7 to good house; performance excellent. A Boy Wanted 14 to good business; performance fair. Frederick Ward 19.—IRENE: Local Elks entertained Manager Bittner at a social 5. Elks are making arrangements for entertaining Frederick Ward.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Janet Waldorf in Ingonar 9 to fair

business; performance excellent. Silverton Dramatic Club 22. Wheeler-Hockey co. 25-30.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Reis and Burgunder, manager): A Southern Romance 15, 16 to fair-sized audience; fine cast. Symphony Orchestra 18 to big business. Oh! Susannah 20. Francis Wilson 22. Under the Red Robe 23. ACADEMY OF MUSIC (Reis and Burgunder, managers): Ullie Akersstrom and a poor co. presented A Strange Marriage, A Bachelor's Housekeeper, Under the City Lights, The Beautiful Slave, The Crushed Tragedian, A Wife of London, and Cinderella 15-21 to fair houses. Joseph Greene co. 23-24. LINDSEY (N. H. Brooks, manager): The vaudevillians engaged 15-21 failed to appear, consequently house was dark. Nothing underlined. ITEM: Manager Fenwick has not as yet reached any decision as to the location of his burlesque theatre for next season.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (L. C. Mishler, lessee and manager): Jessie Mae Hall 21-23 in A Princess of Patches, Home Sweet Home, and A Complicated Case to good business. Shore Acres 24 will close the season. NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Rose Sydel Burlesque co. 21-23 to S. R. O. Season closed. ITEM: Jessie Mae Hall received quite an ovation on her opening night and responded to numerous encores.

WILKES-BARRE.—THE NEWITT (M. H. Burgunder, manager): Cinematographs of Passion Play 15, 16 to fair business. Oh! Susannah 19. Francis Wilson 21 to large business. In Half a King. Sol Smith Russell 22 Under the Red Robe 23. GRAND OPERA HOUSE (M. H. Burgunder, manager): Joseph Greene co. opened for a week 18 to large business, giving satisfaction. Repertoire: The Silver King, The Westerner, A Plain Old Irishman, Lend Me Your Wife, and The Great Train Robbery.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): True S. James, booked for 21-23, failed to appear, co. standing at Pottsville. The Sporting Duchess 25. Secret Service 26. ITEM: R. C. Chamberlain is coaching the Mustang and Chess Dramatic Association of the Lehigh University for a performance 30. Mr. Chamberlain has secured judgment against Joseph Greene for \$15 for salary due.

YORK.—OPERA HOUSE (B. C. Fentz, manager): Rose Sydel's London Belles 14 drew a good audience; clever performance. The Wizard of the Nile, with Fentz in the leading role, with the Misses Thornton, Risley, and Millard in the principal female character parts, drew a fair house 15; audience delighted. Arnold-Wells Players opened for a week 18 in Checkmate; business fair. The Pirates of Penzance (local) 20. Faust, ushers' benefit, 27.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Rose Sydel's London Belles 15, 16 to fair business; entertainment attractive. Wilbur Kirwin Opera co. opened for one week 18 and have had moderate business. The co. have a fair list of solo artists, and are giving a repertoire of standard operas. Miss Kirwin has lost none of her popularity here. Joseph Jefferson 25. She Would Be a Widow 26.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): A Romance of Conch Hollow pleased a light house 15. The Wizard of the Nile, a rather poor opera, well staged and interpreted by a good co., did fair business 16. Cuba's Vow attracted a fair house 20. Oh! Susannah 21. Jessie Mae Hall 25-30.

JOHNSTOWN.—CAMERIA THEATRE (L. C. Mishler, manager): Conch Hollow 14; fair business and performance. Jessie Mae Hall presented A Princess of Patches, Home Sweet Home, The Telegram, and A Complicated Case 15-20 to good business and gave satisfaction. Shore Acres 20. OPERA HOUSE (James G. Ellis, manager): Dark.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Al G. Field's Minstrels delighted a large audience 18. Sowing the Wind 25. ITEM: Al Field and the members of his co. were entertained by the local lodge of Elks after the performance 19 and enjoyed a pleasant evening.

FULTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Clara Turner in A Prisoner of War and The Heart of Virginia 21-23 to good business and delighted audiences. ITEM: This was Miss Turner's second engagement here this season.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Donald Robertson and Brandon Douglas 25, 26. Season will close about June 1, when extensive improvements will be made. AUDITORIUM (George H. Verbeck, manager): J. E. Toole 29.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Arnold-Wells co. presented Checkmate, The Rose of Killarney, Shadows of a Crime, Rip Van Winkle, and The Hidden Hand 11-16; medium business and performances. Cuba's Vow 21; big house; enthusiastic audience.

WILLIAMSPORT.—LYCEUM OPERA HOUSE (Mr. Reis, manager): Sawtelle Dramatic co. 11-16 in On the Hudson, The Captain's Mate, Maine and Georgia, Around the World in Eighty Days, The Streets of New York, and True as Steel. A Southern Romance 19, 20 to good business; co. excellent.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Al G. Field's Minstrels 11; large and appreciative audience. Nellie McHenry 15 failed to appear. Warren Comedy co. 18-23 opened to good business. Wilson Comedy co. May 2-7.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Fun About the Pacific Mail 15, 16. Thomas E. Shea and co. gave The Man-of-War's Man, Dr. Jekyll and Mr. Hyde, and Slaves of Sin 18-23.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Manager Silas Woodring, assisted by home talent, produced A Noble Outcast 15 to S. R. O. Mr. Woodring made a big hit. J. S. Murphy in The Kerry Gow 18 to good business.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Himmelsin's Ideals pleased fair audiences 11-16. Fraite's Comic Opera co. opened for a week 18 in La Diavolo, giving satisfaction to a good house.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Long's Comedy co. closed a successful two weeks' engagement 18; performance fair. Tracked by the Devil 19. Arthur Love Comedy co. 23. Local minstrels 30.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): A small but appreciative audience greeted Humanity 14. J. S. Murphy in The Kerry Gow 18; fair performance; poor business.

TITUSVILLE.—OPERA HOUSE (John Urban, manager): Frederick and Minnie Seward closed 16 to a fair week's business; co. fair. Al G. Field's Minstrels 20 to big business; co. strong.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Meyer, manager): A Trip to Chinatown 25. Tommy Sherer May 2-7.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Sawtelle Dramatic co. 25-30. Alma Chester May 2-7.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Joe Ott in The Star Gazer 16; fair house. Francis Wilson in Half a King to well pleased house 18. Daniel R. Ryan co. 25-30.

GREENSBURG.—KEAGY THEATRE (E. G. Cattan, manager): Cuba's Vow 18 pleased the gallery; fair house. Season closed.

HEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Maria Morrison in Faust 15; fair business. Al G. Field's Minstrels 22.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Nellie McHenry 16 canceled account of illness.

SHAFKIN.—G. A. R. OPERA HOUSE (John F. Oiler, manager): J. S. Murphy in The Kerry Gow to fair business 15. The Sporting Duchess 28.

WELLSBORO.—BACHE AUDITORIUM (Dart and Dart, managers): Andrews Opera co. 29.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Sawtelle Dramatic co. 18-23; large audiences. Sowing the Wind 28.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Rory O'More (local) 20; pleasing performance to good business. Drummer Boy of Shiloh 22, 23.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Gamble, manager): Labadie's Faust co. 25.

CARDONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): A Contented Woman 19; good house; fine co.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M.

Koons, manager): Joe Ott in The Star Gazer 15 to a fair audience; performance good.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Billy Rice's Minstrels drew large houses 15, 16, giving satisfaction. Miles Ideal Stock co. opened for a week 18; entire satisfaction; crowded houses. Graham's Specialty and Caba Walk co. 25. Tennessee's Pardon 29.

WOONSOCKET.—OPERA HOUSE (George C. Swett, manager): Corne Payton co. 18-21 in Woman Against Woman, Denise, Alone in London, East Lynne, Only a Farmer's Daughter, and A Member of Congress; good houses.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): The Pulse of New York 14-16 did good business to appreciative audiences. The Thompson Tots were very favorably received.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Frankie Carpenter co. 11-16 to good business. O'Hooligan's Wedding 21.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Punch Robertson and his co. opened for a week 18 to S. R. O. in A Parisian Princess.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Old Farmer Hopkins 14 to fair business. Stimpkins Faber co. 21-23. James Young 26, 27. Punch Robertson co. May 2-4.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Robert J. Burdette 22.

TENNESSEE.

KNOXVILLE.—STAUDT'S THEATRE (Fritz Staudt, manager): The Girl from Paris 11. James Whitcomb Riley 15. Columbia Opera co. (return engagement) 18-20.

TEXAS.

WACO.—THE GRAND (Wells and Solomon, managers): The New Magdalen (local), under auspices of K. of P. 11 to fair business; performance well received. 12-15. Items: Sol Davis, who last season managed the Paris Texas Opera House, has leased the theatre at Shreveport, La., for the coming season. His brother, Dave H. Davis, will also be connected with the Shreveport house. Manager Sid H. Weiss and Sol Davis left 16 for Galveston to visit friends and relatives. W. V. LYONS.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): 100 14. ITEM: The regular season of Greenwall's Opera House closed 16. Taken as a whole it has been much better than the past two or three seasons. All the first-class co., with few exceptions, have done well, while the weaker ones have had no cause for complaint. During the summer, Manager Greenwall will make several changes in the house, and give it a general overhauling. The booking for next season includes all the best attractions. Your correspondent wishes to thank Manager Phil Greenwall and Treasurer Mitchell Greenwall for many courtesies extended during the past season.

CORPUSCANA.—MERCHANTS' OPERA HOUSE (L. C. Revere, manager): Wiedemann's Comedians, billed for 11-18, canceled on account of counter attractions here.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): 1402 13. Rose Stillman co. 18.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Dark. NEW GRAND THEATRE (B. F. McGarvie, manager): Harry Corson Clarke and his clever co. have had a great week 11-16 in What Happened to Jones, packed houses greeting them nightly. Mr. Clarke is very popular here and received a warm greeting from his many friends. A large is accompanying her husband, although not playing with the co. They have been shown considerable attention in a social way. Rivaling Mr. Clarke's popularity is that of Olive Hoff, who made many friends during her stay in this city as a member of the late stock co. at the Grand. On the first two nights of the engagement her friends purchased twelve rows of seats, and not only gave her a great reception, but filled the stage with flowers. Miss Hoff has also made a great hit in the part of Cissy. She is a very charming young woman, and possesses talent of a high order. Miss Hoff will remain in this city for a time. Daniel Sully 18-23. MORRISON TABERNACLE: The Melba concert 15 was a grand success, both artistically and financially. The receipts were nearly \$5,000.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Darkness and Daylight 15; pleasing and well attended entertainment. J. H. Blakey, in the leading role, was exceptionally good; Mr. Henry, the author, as Silas, is worthy of special notice.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): John L. Sullivan co. 18; fair business. Frank Daniels 21. Waite Comedy co. 25-30. Pudd'nhead Wilson May 2.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): John L. Sullivan co. gave a very ordinary performance to large house 19.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Pudd'nhead Wilson 30.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Dark. The Tycoon (local) 11, 12 for benefit of Richmond Lodge, B. P. O. E. No. 45, was a pronounced success. Edwin Travers presented A Jolly Night 15 before a fair audience. Nat C. Goodwin presented A Gilded Fool 18 and made a big success before the largest house of the season. The Girl from Paris 18 pleased a large audience. Both the scenery and costumes were handsome. The Miller-Simon-Wallace combination played a return engagement 19 and pleased a good audience. ITEM: George R. Mountcastle and P. A. S. Brine have entered into a contract with the management of the Jefferson Hotel. The roof garden at this hotel will open in May. Only first-class vaudeville attractions will be booked. Mr. Mountcastle is now in New York in the interest of this new place of amusement.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Nat Goodwin 18 in A Gilded Fool; S. R. O.; performance excellent. The Girl from Paris 19; performance good; business good. Boston Festival Orchestra 25. John Griffith 26. James Young May 6-7. STAR THEATRE: Lowery Francis co. in vaudeville 19-23; business good; performance good.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Harold Holmes co. 11-19 and 16; business very good; performance excellent. Cosmorama 15 (local); S. R. O.; performance fair.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Season will close 29 with Fun on the Pacific Mail under auspices of local Elks.

WASHINGTON.

SEATTLE.—THEATRE (Cal Bell, manager): F. Marion Crawford 10 lectured to a select house. Frederick Warde in Virginia and Ingomar 11, 12, supported by Sarah Truax, who won favor in her characterizations of Parthenia and Virginia. Joseph Holland in The Mysterious Mr. Bugle to good business 13-15; performance enjoyable. A Texas Steer 16-18. Tim Murphy 20, 21. James A. Herne 22. THIRD AVENUE THEATRE (W. M. Russell, manager): The Ensign attracted good houses 10-15. A Boy Wanted 17-23. PIKE STREET THEATRE (E. Lang, manager): Stock co. in Driven from Home 16.

TACOMA.—THEATRE (L. A. Wing, resident mana-

ger): A Texas Steer, 11 to good attendance; co. poor. The Nancy Hanks, with Marie Jansen, failed to reach Tacoma, and the audience was dismissed at 9:20 P. M. LYCEUM THEATRE (G. Harry Graham, manager): Dante, magician 10, 11; splendid performance.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Tim Murphy in Old Innocence and Sir Henry Hypnotized 11, 12; large attendance; performance deserved better patronage. ITEM: Local Lodge No. 228, B. P. O. E., gave a banquet to their members and visitors 15 and initiated twenty-four new members.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Frederick Warde in Virginia to large house 15; fine performance. Richards and Pringle's Minstrels 21. Nashville Students 22.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Players' Club 16 in A Game of Cards. A Woman's Wont, and Lend Me Five Shillings were very successful. Thomas Van Osten's Three-Star co. 25-30. Gayest Manhattan 2. Pudd'nhead Wilson 6. GRAND OPERA HOUSE (Charles A. Feinler, manager): Wilson Comedy co. 11-23 to increasing business in Emeralds, Crimes of London, Rip Van Winkle, My Mother-in-Law, A Noble Outcast, His Lordship, and Kathleen Mavourneen.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Arnold-Wolford Stock co. opened for a week 18 to good business. Plays: The Streets of New York, The Brand of Cain, Mystic Mountain, The Isle of Cuba, The Smuggler, Storm Beaten, Master and Man, and The Little Scout.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Killarney and the Rhine 18. Henshaw and Ten-Brook 26. ITEM: Pearl and Kathryn Bevara, recently with A Boy Wanted, will join the Grand Opera House Stock co., Philadelphia. The Misses Bevara are at their home here with their mother, and will rest before joining their co. They are great favorites here.

GRAPTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Martin's U. T. C. 11; good performance to a crowded house. Field's Colored Minstrels 19; satisfactory performance to a large audience.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Joshua Simpson's to fair house. Fair. Al G. Field's Minstrels 15; good house; performance fair. Below Zero May 3. Robert G. Ingersoll 10.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Field's Negro Minstrels 19 to fair business.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Faust 18. Al G. Field's Minstrels gave fair performance 20 to good house.

WISCONSIN.

RACINE.—BELL CITY OPERA HOUSE (D. P. Long, manager): Darkest America enjoyed 14 by a good-sized audience. A Milk White Flag drew nearly 8. R. O. 15; co. fine and play thoroughly enjoyed by the large audience. Cook's Comedians presented Our Flat to only a fair-sized audience 17. Rain prevented a larger attendance. Martin's U. T. C. 21.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Dark. ITEM: Manager Carnegie has begun improvement on the Opera House by putting in a new stairway and remodeling the interior. H. B. Marshall will start on the road May 7 with his U. T. C. under tent.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Local minstrels 14 drew a large house. E. W. Helm and Sidney Ainsworth made bits. Darkest America 15; large and pleased audience. Roland Reed 20. Davis' U. T. C. co. 23.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Hamlet's Players finished a week 16 to good houses. Darkest America delighted the largest house of season 18.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Milk White Flag 18; crowded house; audience pleased. Davis' U. T. C. 19-21. A Bachelor's Bonnet 25.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Bryan's Comedians to S. R. O. 11-16. Local minstrels 18 to full house. Versicope of Corbett-Fitzsimmons Contest 21.

ASHLAND.—GRAND OPERA HOUSE (John Melis, manager): A Bachelor's Honey-moon 13 to a good house; audience pleased. Pardo's Entertainers 14-21. Versicope 22, 23. Devil's Auction 25.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Bryan's Comedians 11-16 to small business, co. up to the standard. Versicope 18, 19. Black Trilby 21. Frank E. Long co. 24-30.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Cook's Comedians in Our Flat 10 to fine business; audience delighted. Darkest America 13 to a crowded house; enthusiastic audience.

LA CROSSE.—THEATRE (J. Stradilpha, manager): U. T. C. 25.

POND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Versicope of Corbett-Fitzsimmons fight 14; fair house; pictures poor.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brown, manager): Hopkins' Trans-Oceanics to fair business 14; co. first-class.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Empire Comedy co. 11-14 in M'iss. The Police Alarm, Dad's Darling and vaudeville. Owing to illness of leading lady, co. canceled 15 and 16. A Hired Girl 20. ITEM: W. T. Murphy, agent, has been transferred from A Boy Wanted to A Hired Girl.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): One of the Best was produced by the Forty Eighth Highlanders 14 to large audience. It is a remarkably strong drama, and the plot of the play proved most interesting. Henry P. Blackey essayed the leading role in a very capable manner, and the comedy element in the hands of A. McLean MacDonald was cleverly portrayed. Mrs. Bromley Davenport was charming, and gave a delightful interpretation of her difficult role. The entire production was under the supervision of Harry Rich, who deserves much credit for the success of the performance. Otis Skinner is playing a return engagement 18-23, presenting Prince Rudolph to good business. Mr. Skinner gives a clever impersonation of the Prince, and is ably supported by Maud Durbin. Engenie Blair 25-30. PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Opera co. made its initial appearance 18, presenting The Mandarin to a packed house. The opera is prettily staged and the orchestra has been augmented, but there is still room for improvement. The cast is a strong one and met with hearty approval. Fred Solomon, in the role of Fan-Tan, was exceedingly humorous and kept the audience in roars, while Ben Lodge as the Mandarin displayed broad humor at times, and as Fan-Tan's double, presented an excellent make-up. Harold Blake made the success of the evening and his solo in Act I had to be repeated several times. Hubert Wilke as the Emperor sang and acted in his usual excellent way. Laura Moore sang pleasingly and received numerous recalls. Elvia (a new attraction) as Ting-Ling acquitted herself very creditably. Dorothy 25-30. TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Heart of Chicago to very good business 18-23. The scenery is the feature, and a number of startling incidents are introduced which kept the audience interested all the time. The co. is good and includes De Witt Clinton, Fred Douglas, Allan Hampton, James Devin, Frank Wood, Barbara Douglas, Wilho Simms, and Vera Hamilton. McFadden's Row of Flats 25-30. MASSEY MUSIC HALL (E. Suckling, manager): Sodi's Orchestra to a large audience 16. The orchestra was under the leadership of Henry P. Schmitt. The pianist of Madame's River-King was a feature. The benefit given to Mrs. H. M. Blight 19 proved very successful. The programme was lengthy, and all the artists who contributed acquitted themselves very creditably. Yvonne Marteau, Gerardy, and Lacharme 21.

MONTREAL.—ACADEMY OF MUSIC (Spartow and Jacobs, managers): Two Little Vagabonds opened to fair business 18. The melodrama is rather of the lurid and unnatural order, but is redeemed by a touch of nature in the love and friendship of Fan



Turn the bottle upside down. Or try it on its side. Shake it up. Or shake it down. It stays. The same inside.

Fan and Claude. These parts were ably interpreted by Mildred Holland and Edith Fasset respectively. Edwin B. Tilton also did good work as the Fox. The play was well staged. The Geisha 25-29. QUEEN'S THEATRE (Spartow and Jacobs, managers): Rory O'More (local) 20; pleasing performance to good business. Drummer Boy of Shiloh 22, 23. In What Happened to Jones, and gave an excellent performance. Howard and his co. appeared 14-16, and made a big hit. Another very clever piece of work was the Bishop of Stephen Wright. Joe Daily was amusing as Ebenezer Goodly. Mr. Le-Bay gave a neat character sketch of a Swedish servant. The female parts were brightly played by Beryl Hope, Miss Knott, and Dickie Delara. The co. will produce Stage Manager Sedley Brown's drama The Minister, or A Woman of the People 25-30. THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. produced Inoc 18 to very fair business. Tom, Dick, and Harry, by Reynolds, McGraw, and Byrne, were made up to look wonderfully alike and acted their respective parts with ability. Harry Mack, as General Rufus Stanhope, was excellent, and J. H. Smiley gave an amusing sketch of Dr. Wagner. Walter Townsend played Ned Mordant acceptably. Nellie Callahan made a charming Katie Armitage. Florence Roberts as Molly Somers, the laughing girl, and Katherine Angus as Mrs. Winters, the crying girl, were capital. Richards and Maitland, duettists, and Campbell and Beard, musical team, fill out a good vaudeville bill.

WINNIPEG.—THEATRE (C. P. Walker, manager): Melvor Tyndall, mind reader, drew fair audience 13. Local minstrels to crowded houses 15, 16. Shall We Forgive Her 19, 20 drew large audience; Marie Wainwright received many recalls; the other members of the co. gave splendid support. All Star Specialty co. 21, 22. Trans-Oceanics 26, 27. Thomas W. Keene 28-30. Robert J. Burdette May 5. The Mysterious Mr. Bugle 8, 9. GRAND OPERA HOUSE (Seach and Sharpe, managers): Black Bottomians drew large audiences and gave enjoyable minstrel performances 15, 16. Fairley Stock co. 19-23 in Brother Against Brother and Shadows of a City.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Local minstrels 18; light business. Benefit concert for Mrs. W. D. Emerson 19; fair attendance. A spite of heavy rain still on, Otis Skinner 25. The Heart of Chicago 26. ITEM: The benefit concert for Mrs. Emerson was volunteered by local talent. Manager Root gave the house and F. L. Evans, leader of the house orchestra, gave the services of himself and his men. The receipts were \$390, which was handed to Mrs. Emerson by Mr. Root.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): The Land of the Living 18; fair business. The Beacon Stock co., under the management of Patrick and Reniger, opened 18 in The Silver King to a very good house. The co. were very cordially received, and everything points to a successful engagement. GAIETY: The French Opera opened 14 in The Drum Major's Daughter and are playing to good business. Madame D'Artigny, Louis Versicope, Belmont, and Mrs. D'Arcy are all very good in the leading roles.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): The Nancy Hanks 12; poor performance to moderate business. Town Topics 13; excellent performance to fair house. A Texas Steer 16. Tim Murphy 18. The Mysterious Mr. Bugle 21, 22. Jessie James O'Neill 24. Dora Hark (Walter Baul, manager): F. Marion Crawford 13 lectured to S. R. O. CITY HALL: Stock co. 11-16; excellent performance to big business.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): J. Williams Macy, humorist, 7 played a fair house. Harold Jarvis concert 15; good attendance. ITEM: A benefit performance for Opera House attaches is being arranged for.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowds, manager): Le Courrier de Lyon by local amateurs 20 with Eugene Tremblay in the leading role. The Geisha 22, 23. GRAND OPERA HOUSE (Joseph Frank, manager): The stock co. 18-23 presented Caste and The Wages of Sin to good business.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Spears Comedy co. in Only a Jay, A Noble Revenge, Fanchon, Faust, Little Miss Johnston, and Silver Jack 12-16 and Monte Cristo 18 to big business; excellent performances.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Engenie Blair co. 18-23 presented Camille, East Lynne, and The New Magdalen to fair business. The Heart of Chicago 25. Otis Skinner 28.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): The Geisha 20 to the capacity; high-class performance. Linda da Costa and Laura Millard were enthusiastically received. Katherine Oliver 21.

BRANTFORD.—STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): The Geisha 15; good business; excellent co. The Heart of Chicago 26. Manhattan Comedy co. May 12-14. A Trip to Contown 19.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scam, manager): The Land of the Living 18; good co.; fair business. Fabio Romani 25. The Heart of Chicago 26.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Maud Hillman co. opened second week 18 in charity Bess to large audience; business first week was large. Spears Comedy co. 26.

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Mrs. Robert Morrow, Mrs. B. F. Keith,
Miss Johnstone Bennett, " Geo. Leslie,
" Helen Redmond, " Geo. W. Barnum,
" Norma Kopp, " Walter Hawley,
" Maud Courtney, " Horace Newman,
" George Lawrence, " H. Daniel Kelly,
" Hattie Waters, " J. W. Swicard,
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on "Truth," a metaphysical play, produced at Park Theatre, Boston, April 18, 1898.

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Miss Eleanor Barry was convincing and attractive, embodying the role with attractive attributes of person and voice. Her long speeches were markedly by an elocutionary skill that was free from any evidence to striving for affect.—Tribune.

There are over a score of speaking characters in the piece, but to Miss Eleanor Barry belongs the credit of rescue. As the metaphysical student and subsequent leader, she showed an earnestness and devotion that have been rarely equaled hereabouts. Her quiet assertion of power was dominant throughout the evening.—Herald.

Miss Barry acts her part to the life, with absolute sweetness and dignity, with just that touch of aggressiveness which you find in women with a mission, and with complete histrionic skill. It is one of the most exhaustively fine impersonations we have seen on the stage for a good while.—Transcript.

Miss Eleanor Barry, who plays a metaphysical student in a most sweet, sincere manner.—Post.

Mr. Thos. J. Keogh

(COMEDIAN).

A Few Extracts from the Press:

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(As Buxton Scott in Young Mrs. Winthrop.)
The lawyer friend last night was one of the few redeeming features of the play. Mr. Keogh is the gentleman's name, and he it was who by "lever work in the last act infused a final touch of genuine life into the presentation and sent the people home happy.—Dispatch.

Most cleverly played by Mr. Keogh. This gentleman shows his art in this part and was handsomely greeted by the audience.—Ohio State Journal.

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TELEGRAPHIC NEWS

BOSTON.

War Excitement Causes a Drop in Business—
Benton's Budget of Live News.

(Special to The Mirror.)

BOSTON, April 25. The closings are unusually early at the Boston theatres this year. The Park has played its last at traction and closed as a dramatic house. Three others are playing their last combinations of the year, and when the current engagements are over will close till fall. The reason of this early closing is not hard to find: when the actual breaking out of war came a sharp drop in business was noted almost everywhere, and at least one house, which had been sold out at every performance, had plenty of vacant seats. Consequently an exception was made at the Park, where the orchestra was under the stage at each performance on account of the tremendous donations. The public liked the dramatization immensely, and Mr. Mansfield may be congratulated on another success.

Ada Rehan plays her Boston engagement at a new house this year, and to-night she opened at the Tremont before an especially large audience, appearing in "The Country Girl," preceded by the Japanese musical play "Liliu." For the second and last week Miss Rehan will present a varied repertoire.

It is unusual for the Lyceum company to play a Spring engagement here, but to-night the company opened a fortnight's engagement at the Hollis Street with "The Princess and the Butterfly." James K. Blackett, Mary Manning, and Julie Opp, whose appearance in Boston has been awaited with great curiosity, were all warmly welcomed. A special Boethoven matinee will be given to-morrow, introducing David Bispham as an actor in Adelaide.

It seemed perfectly natural to have a revival of "The Bohemian Girl" follow one of "The Chimes of Normandy" by the Boston Lyric Stock company at the Grand Opera House. The call for the piece was practically unanimous on the part of season subscribers. Henry Hallan made a quick jump from New York to play Groucheux last week. He had just closed a season with A. Strangeth in New York. Next morning he received a telegram, and in twenty-four hours he was in Boston ready for rehearsal.

This week the opera in English at the Boston presents both comic and grand opera in one bill: Billie Taylor and Cavalier Rusticana. The resources of this company are apparently unlimited. Next week there will be another double bill—Pinafore and I Pagliacci.

Rosendale was one of the earliest successes of the stock company at the Castle Square, and this week it is revived again with J. H. Gilmour and many of the principals in their original characters. Horace Lewis, who in the first production played Miles McKenna, now plays Bunberry Cobb. At one time or another Mr. Lewis has played pretty nearly every part in the piece. This week Charles Mackay's photographs are to be given at the artists' convention, and I expect to see the same scramble for prizes among matinee girls that was noted at the earlier distribution of his pictures. Mary Sanders was taken ill and was unable to appear to-night. Mrs. Horace Lewis, who had played Miss Sanders' part before her retirement from the stage, consented to appear at short notice, and made a success. Strange as it may seem, Creston Clarke has never played a starring engagement in Boston, and therefore the patrons of the Columbia had a distinct dramatic treat to-night. He appeared in "The Last of His Kins," supported by Adelaide Prince and a clever company. The play made an instant success.

If there is a vacant seat at the Bowdoin Square all this week I will be very greatly mistaken, as "The White Squadron" is the right sort of a piece for the people in these days of war. J. E. Comerford plays the leading part, and J. Walter Kennedy, ex-tragedian, retires from the starring ranks to play the slave who comes in yoked to an ox. The Bowdoin Square Stock furnishes the support.

This is the last week of Jack and the Beanstalk at the Museum. Then will come Kellar back to the stage where he has played so many successful Spring engagements.

Ten Nights in a Bar Room is at the New Grand. Joseph Hart and Carrie de Mar are the dramatic newcomers at Kellar.

Charles A. Metcalf, press representative of the Hollis and Museum, has become so seriously ill that he has had to abandon all work and go to St. James in the hope of getting help. He has not been well all the season, and at the request of the Boston dramatic writers he had consented to accept a benefit, but now that his illness has become critical his friends are pushing it through to make it a certain success. It will be given at the Hollis on the afternoon of May 5, and every attraction in Boston will be represented, while Andrew Mack will come on from Connecticut especially to sing.

Agnes Booth-Schofield has had to change her plans, as the Government has chartered the steamer on which she was to sail. Consequently she will leave this port on board the Canada this week.

Maria D. Shotwell will come to her home in Roxbury for a few weeks' rest after the closing of Cumberland this week.

Mary Sanders was ill several days last week, and her part in "Hold by the Enemy" was taken by Lisle Leigh at short notice.

The net balance from the Emergency Hospital Benefit was \$1,628.

Edith Mason, prima donna of the opera company at the Boston, had a narrow escape from serious illness last week, but she pluckily kept at work, losing only one performance.

Rachel Noah was the special guest at the reception of the Playgoers' Club last week.

On Patriots' Day the various homes for destitute children had their inmates entertained at Keith's at the invitation of the thoughtful manager, and in the evening the members of the Ancient and Honorable Artillery Company came in a body.

Mrs. E. H. Crosby, wife of the dramatic editor of the Post, read a paper on Lope de Vega at the meeting of the Castilian Club last week.

The Press Club's annual entertainment at the Tremont last week was a great success. About every attraction in town was represented.

Frank W. Lodge, the ticket agent, was buried from St. Joseph's Church 21. The other ticket agencies sent superb floral tributes, and Thomas E. Clifford sang Calvary and De Profundis.

At the auction sale of the library of the late James H. Brown, the price paid for Ireland's Records of the New York Stage from 1750 to 1890 was \$17.50 a volume. The omission of the last two words from my letter of last week makes a substantial difference in the price.

I noticed that the name of Riches Ling was up in front of the Grand Opera House all last week although he had left the Boston Lyric company at the close of the week previous.

The Highwayman and El Capitán will both play return Boston engagements before the close of the present season at the Tremont. JAY BENTON.

CHICAGO.

Dramatic Editors Going to the Front—May Irwin as a Nurse—Other War News.

(Special to The Mirror.)

CHICAGO, April 25. The man who desires to read about things that

real in these days in the newspapers must take a day off and search for the topics, as the all-powerful "make-up" man is full of the war idea and of large type. He gives everything over to the big struggle, tucking the struggling player off into an obscure corner of the paper for the lover of the drama to find as best he can. Even the dramatic editors are giving up in despair. My friend Whigham, of the Tribune, who is by the way, America's golf champion, has given up his dramatic work on the paper to leave for the front as a war correspondent. Mr. Whigham left here the day Senator Poiré "chucked" out of Washington, so, with Polo and the golf champion of it, the only game we can go against is baseball, and, thank heaven, Captain Anson is still with us. James O'Donnell Bennett, of the Evening Journal, is another dramatic writer, and he, too, is going to the front for his paper, the density of the headlines of which have gained for it the name of the War-Cry. Bob Bogart, another dramatic writer, is off to the front for the Associated Press.

Notwithstanding the exodus of critics, the theatres

continue to do well. The banner business of the year here is being done by Creston Clarke, who is packing the Columbia with every performance, and who is as vivacious as of yore in spite of the fact that she is working like a trooper every day in rehearsing her new play, Kate Kipp, Buyer, under the personal direction of the author, Glen McDonough, who is here in town.

The April dinner of the Forty Club takes place to-morrow night at the Wellington, and among the guests will be Glen McDonough, Ignacio Martinetti, Charles Jackson, E. E. Rosenbaum, J. H. Stoddard, C. P. Flockton, Owen Fawcett, Roland Buckstone, Robert Drouet, E. H. Sothorn, Gus Williams, John E. N. Wade, L. L. Sharpe, Jacob Litt, Harry Conroy, Lloyd Wilson, and Albert Gran.

Boy's A Stranger in New York continues to do very well in its run at the Grand Opera House. Conner, Wilson, Gilfoil, Beans, and the others give a bright entertainment. Owing to some misunderstanding with the management, Miss Martinot withdrew from the cast last week, and her place has been well filled by Miss Amelia Stone.

After a very successful revival of The Lost Paradise, the excellent stock company Manager Henderson has at the Great Northern gave a creditable performance of Augustin Daly's adaptation, The Great Unknown, at that house to-night. This organization is gaining a strong following among local theatregoers.

Following out the stock idea, Manager George A. Fair has installed a capable stock light opera company at the Schiller, opening with Nanon. Dorothy Morton and Fred Frear head the company, and the indications are that the venture will be most successful.

This is the last week of Mr. Sothorn's engagement at the Columbia, also the last week of the old régime. Next Sunday Harry J. Powers will become the sole lessee and manager of the house, but will pursue the same policy, opening with The Empire Theatre Stock company in "The House to-night. This organization is gaining a strong following among local theatregoers.

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The engagement is for one week only, as Creston Clarke will return May 2 for limited time, after which Harkins and Barbour's version of Uncle Tom's Cabin will play a return date.

John Drew in One Summer's Day is at the Broad Street for a week. The Baggetto Italian Opera company will follow May 2 for two weeks. E. H. Sothorn's May 2 will close the season.

The Ballet Girl is in its second week at the Chestnut Street Theatre.

Nat C. Goodwin, with Maxine Elliott, opened to-night for two weeks at the Chestnut Street Opera House. Ada Rehan May 8. McKee Rankin Stock company 18.

The second installment of Koster and Bial's Vandeville opened to-night at the Auditorium. Charmion in her trapeze act, and the Six Picchiani Sisters are retained. New features are the Avolas, Titania, the Delphino Trio, the Kurachins, Herbert's dogs, the Kingsley Sisters, Burke and Andra, and Josie De Witt. Corinne in The Little Trooper next week.

A Flag of Truce by William Saworth, is the attractive programme presented this week by the stock company at the Girard Avenue. It is a powerful and interesting drama, excellently staged, with an attractive cast comprising Edward M. Bell, Frank Roberts, Valeria Bergera, George Barber, Fred R. Hatch, Emma Adams, Amy Lee, Edwin Middleton, and Carrie Berbeck. A Fair Rebel underlined.

The Stuart Stock company are in great favor at the National, meeting with pronounced success with Miron Leddingwell's war drama, The Dawn of Freedom, which is now in its second week, with prospect of remaining on the programme for a third week. Woman Against Woman is in rehearsal.

At Forepaugh's the management after great preparation presents this week Shaft No. 2. It is staged in the elaborate manner for which Mrs. Forepaugh's home is noted, and each character is carefully delineated by the popular members of this well trained organization. This has been the best season in the history of the theatre. The White Slave May 2.

The Telephone Girl continues at the Walnut Street, and is the last attraction booked for this season.

The World Against Her, with Agnes Wallace-Villa in the leading role, is at the People's this week. Business is not very bright at this house. Henry Webber's Uncle Tom's Cabin May 2.

This is the last week of the season of Dumont's Minstrels at the Eleventh Street Opera House. They have been patronized liberally by our citizens, and in return have given a weekly change of novelties by an excellent company. Powell, the magician, will open at this house next week.

Josef Hofmann's farewell piano recital will occur at the Academy of Music April 28.

Buffalo Bill's Wild West show is already extensively booked in this city, and will open May 2 for a week. Colonel Corbett will make an oration, as the show has not been here in two years.

The Trooping of the Colors, by Sousa and his band, will be presented at the Academy of Music May 13, 14.

The Standard Theatre has as its bill a war drama, The Stars and Stripes, with Charlotte Tittle, John Farrell, and the stock company in the cast. The vaudeville features comprise Carrie Frohman, Saffron and Deagle, La Verden Sisters, and the Newsboys' Quartette. Business good. Next week The Flying Squadron. S. FERNBERGER.

WASHINGTON.

War Time Attractions—That Lass o' Lowrie's—
—Ringling's Circus—Gossip.

(Special to The Mirror.)

WASHINGTON, D. C., April 25. Willie Collier in The Man from Mexico opened to a large attendance at the New National. The play is new here, but to night's reception, coupled with the star's strong popularity, makes the business outlook for the engagement very rosy. The comedian was at his best, and has three pretty assistants in Louise Allen, Maelyn Arbuckle, and Dan Mason. Miss Allen introduces a very pretty Cuban dance (we are forbidden to say Spanish here), which is strongly endorsed. Carolyn Elberts, Violet Rand, Katherine Mulkins, Charles Mason, M. L. Heckert, Phil Riey, and George W. Parsons complete a good company. John Drew in One Summer's Day will follow.

The McKee Rankin Stock company opened to a good house at the Lafayette Square in Frances Hodgson Burnett's That Lass o' Lowrie's, giving a most excellent performance. The engagement is in the company of the company as Wilton Lackaye, Nance O'Neill, McKee Rankin, Rosemary, A. Weaver, Ricca Allen, Andrew Robson, Ida Van Sicken, Edward Lamb, Alice Evans, Arthur Maitland, Mrs. John T. Raymond, Burwell Cuyler, Ricca Scott, Eugene Bessmer, and Mamie Murray. Next week will witness the first presentation of Charles O'Malley, with Wilton Lackaye in the title character. Popular prices, ranging from \$1 down, will prevail during this engagement.

Webber's Uncle Tom's Cabin company opened at the Academy of Music to a fine attendance, giving a praiseworthy legitimate presentation of this time-worn drama. Meritotors was the work of R. Fulton Russell, Harry Webster, John P. Ryan, John McWalters, Gertrude Claire, Eva Frene, Teresa Alston, and Little Wally Webber. Agnes Wallace-Villa next in The World Against Her.

Cuba's Vow filled the Grand Opera House this evening. This drama, so apropos to the times, was received with much patriotic enthusiasm. Teresa Deagle portrays the leading role with much spirit, and is ably supported by Leander Blanden. Kathleen Davenport made a conspicuous success in a prominent part. Hugh Miller, L. D. Blondell, E. A. Clarke, Frank L. Browne, Josephine Brittain, Rose Evans, and Charles L. McCloskey rendered good work. The Dazzler will follow.

The Columbia Theatre is dark this week—a suitable attraction not being available. The Gudegans, with Henry Miller, was to have been the bill. Next week the theatre will be occupied by local attractions, and May 9 Frank Daniels will play a return engagement in The Idol's Eye, closing the regular season.

The Columbia Theatre Summer Stock company, under the direction of George P. Conn, will open shortly after with The Butterflies as the first bill. The company will comprise James O. Barrows, William Ingersoll, Percy Brooke, George Backus, John Lancaster, Edward Mackey, Maud Hisslam, Mrs. Agnes Findlay, Ethel Browning, and Grace George.

The extensive billing of the Ringling's Shows to exhibit here May 2 and 3 awakens widespread interest in their coming. The magnitude of the enterprise, the enormous number of first-class attractions offered, and the unqualified superiority of the printing and lithographic work displayed, speak volumes in praise. The advance guard meets its unqualified commendation.

The Yamey, Martean, Gerardy, and Lacharme concert, announced for last night at the Columbia, was canceled and the advance sale refunded.

JOHN T. WARDE.

BALTIMORE.

Plays in Monumental City—New Theatre a
Possibility—Notes.

(Special to The Mirror.)

BALTIMORE, April 25. Fanny Rice, assisted by a capable company, gave a very entertaining rendition of At the French Ball at Ford's Grand Opera House this evening. Miss Rice has ample opportunity to demonstrate her versatility and it is needless to say that she improves upon it. In the company are Richard Guise, Joseph Ricknell, Louise Haight, Alfred Martella, Amelia Gardiner, and Mrs. John Mack. The scenery and costumes are both pretty and appropriate.

The Highwayman was presented for the first time in this city this evening at the Academy of Music and scored quite a success. Camille D'Arville is charming, and her solos were heartily endorsed. Joseph O'Mara, the tenor, also proved extremely attractive. Other members of the cast were Jerome Sykes, Harry M'Donough, Maud Williams, Van Rensselaer Wheeler, Nellie Braggins, Reginald Roberts, George O'Donnell, and William Corlies. The chorus was strong and excellently drilled.

The Lyceum Theatre Stock company appeared to-night in The Masked Ball, which was witnessed by the usual large audience. Next week Augustus Thomas' charming play Alabama will be presented.

John W. Isham's Oriental America drew a large house to the Holiday Street, and gave a unique but interesting performance. It will be followed by Cuba's Vow.

Flynn and Sheridan's Big Sensation holds the stage

at Kernan's Monumental. The company is made up of twenty-five whites and twenty blacks. The London Gaiety Girls are underlined.

Business in Baltimore last week has not been up to the standard. Probably the largest receipts were those of the Auditorium Music Hall, where Charmion was the attraction.

There is a movement to build a new theatre in the southeastern section of the city, to be located on Broadway near Bank street. I see no reason why it should not prove a successful venture if properly managed.

HAROLD RUTLEDGE.

CINCINNATI.

Four Theatres Remain Open—A Dramatic
Critic with the Army—Notes.

(Special to The Mirror.)

CINCINNATI, April 25.

The waning season and the war excitement are playing havoc with the theatrical business here, and this week only four theatres are open.

Last night Agnes Sorma, supported by the Irving Place Theatre company, appeared as Nora in A Doll's House, at the Grand. There was a large and representative audience, drawn from the mainly German population, and Fran Sorma achieved an unmistakable triumph.

At the same house, to-night, the Empire Theatre Stock company, of New York, is presenting Under the Red Robe. This engagement signifies the farewell of Viola Allen as the leading lady of this company, a position which she has filled so capably and so long. Miss Allen was greeted with marked enthusiasm throughout the play. The Man from Mexico is underlined.

The Neill Stock company, at the Pike, shows its versatility by turning from Trilby, the play of last week, to the roaring farce, Charlie's Aunt, which was seen yesterday and will be continued for the current week. The performers seemed to relish the lightness of their roles and acted with much animation. This evening photographs of Angela Dolores were the souvenirs to the ladies. Diplomacy will be given next.

The Walnut Street Theatre Stock company is giving an admirable production of Uncle Tom's Cabin and is doing a big business. It is one of the best performances of Uncle Tom's Cabin ever given here.

Heuck's brought its season to a close Saturday with the engagement of The Curse of Gold. Yamey, Martean, Gerardy, and Lacharme, a quartette of instrumentalists, will appear in concert, at Springer Hall, Wednesday.

On Thursday amateur theatricals will be given at the Auditorium and Leveaux Hall. At the former place Jennie Mannheimer's School of Expression will produce three little farces, and at the latter the Girls' Society of the University of Cincinnati will give an old English comedy.

Montgomery Pfister, dramatic critic of the Commercial Tribune, has been sent to the front as a war correspondent, and is attached to the Sixth Infantry. At present Mr. Pfister is encamped with the regiment at Tampa. WILLIAM SAMPSON.

ST. LOUIS.

McManus Retires from the Fourteenth Street—
At the Theatres—Items.

(Special to The Mirror.)

ST. LOUIS, April 25.

To-night the Baggetto Italian Grand Opera company opened a week's engagement at the Century to a fine audience. The opening opera was La Boheme. The company is a strong one. The repertoire for the week in Cavalleria Rusticana, I Pagliacci, Faust, La Favorita, and Lucia di Lammermoor.

There is no attraction at the Olympic this week, the regular Winter season having closed last Saturday night. Next week, however, the theatre will reopen for one week with a special attraction, Bertha May Westbrooke.

The Secret Enemy, with Eva Mountford and Elmer Grandin in the leads, began an engagement at Havlin's yesterday afternoon, and the two audiences yesterday were big. The story of the play is very interesting, and the production is given with fine scenic effects and a very good company.

One of the most entertaining and generally attractive programmes of the season was put on yesterday afternoon at Hopkins' Grand Opera House. The drama was Queens, leading parts being taken by Ralph Stuart, Arthur Mackay, Laura Alberta, and Carrie Lamont. It is hardly necessary to say that they all did well. The vaudeville entertainers were Lillian Burkhardt, Musical Dale, Alice Gilmore, the Wilson Family, and Cushman and Holcombe. Large houses attended yesterday.

The Columbia has a vaudeville bill of unusual merit this week. It includes Remonty, Rudolph, the Hungarian Boys' Band (fifth week), Gruett, Beers and Gruett, Harry Allister, Carrie Scott, Johnson and Dean, and the biograph, with new views. The attendance yesterday was very large and appreciative.

An intensely fascinating play, Drink, dramatized from "The Boatswain's Mate," commenced to-night by the members of the stock company who were cast well. The two new members of the company, Edmund Lyons and Millette Reid, were in the cast. Dorothy Rosemore was given a very strong part, and did the best work she has done since she joined the company. Mr. Lyons and Edmund Redmond were in the original London production. The attendance was good.

The Standard this week has Jermon's European sensation and Nina Diva. The company is very strong and Nina Diva proved a hit. Business continues gratifyingly large.

At Music Hall to-night the annual benefit of the St. Louis Police Relief Association commenced to a very large audience. An attractive vaudeville entertainment was given, including Mlle. Rombeola, the Brothers Adonis, Clifford and Ruth, Americas Comedy Four, and many others. The performance was arranged by Colonel J. D. Hopkins.

Charles Schott, one of the stage hands at the Standard Theatre, suddenly lost his voice last Monday evening. He was taken to the City Dispensary, where it was found that a sudden attack of laryngitis was the cause.

Manager William Garen has closed with Manager John Havlin to manage Havlin's again next season. He will make Mr. Garen's fourth season. The house will close May 14. During the summer he will have a general overhauling, and next season will play the strongest kind of attractions.

Josephine Sabal made her usual big hit at the Columbia last week. Her gown, which she changed each night, also caught the ladies in the audience. She will star next season, and left yesterday for Chicago to close the deal.

Manager George McManus has relinquished the Fourteenth Street Theatre, his lease of two years having expired, and he having decided not to renew it. He will devote his time to the Great Western Printing company, of which he is a large stockholder. A rumor has it that McManus may manage the Century Theatre here next season. Both he and J. J. Brady, of the Century, deny the report, but it has become widely circulated.

Manager Ollie Hagan, of this city, and James Hutton, of Chicago, have leased the Lincoln Theatre in that city for five years, and will play combinations. Manager Hagan will also put a company on the road next season.

Clark Browne, who has been press agent of the Imperial Theatre this season, left last week in advance of the Kingling Brothers' Circus.

On Sunday afternoon the Great Western Printing Company's plant was destroyed by fire. The four stories of the building were gutted, and the loss, where the heavy presses were, was \$50,000. The loss to the company is fully \$50,000, nearly covered by insurance. The company had an extensive theatrical and circus printing business, and had several extensive circus printing contracts under way, being hurried for the opening of the circus season. It also printed nearly all of the local theatre programmes. George McManus is president of the company. At Hopkins' Theatre, opposite, where a matinee was being given, there was considerable excitement. Manager Parker and employees quitted the audience, and dismissed it in good order.

In the suit of O. R. Hagan against the Continental Bank, growing out of the sale of Hagan's stock in the Hagan Opera House, the Circuit Court Judge refused to-day to grant the bank a new trial.

The war news is being announced at the Standard Theatre during each performance.

W. C. HOWLAND.

PHILADELPHIA.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - - - APRIL 30, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending April 30,

New York.

METROPOLIS (Third Ave. and 143d St.), THE ROMANCE OF COUS HOLLOW.

OLYMPIC (Third Ave. bet. 199th and 190th Sts.), THE GAY GIRL OF NOTRE DAME.

HARLEM OPERA HOUSE (120th St. nr. Seventh Ave.), LITTLE LORD FAULSTRECH.

HARLEM MUSIC HALL (120th St. nr. Seventh Ave.), VAUDEVILLE.

COLUMBUS (120th St. nr. Lexington Ave.), ROSEDALE.

PLAZA PALACE (20th St. bet. Lex. and Third Aves.), VAUDEVILLE.

CARTER HALL (Seventh Ave. and 57th St.), VAUDEVILLE.

OLYMPIA (Broadway and 45th St.), PRINCE AND THE PEASANT.

LYRIC (Broadway and 44th St.), Closed.

AMERICAN (Ninth Ave. and 41st St.), CARMEN.

MURRAY HILL (Lexington Ave. and 41st St.), Closed.

BROADWAY (Broadway and 41st St.), THE WEDDING DAY.

RETRAIL-8 to 14 Times.

EMPIRE (Broadway and 40th St.), W. H. CRANE IN HIS HOME.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.

THE CASINO (Broadway and 39th St.), THE LADY SLAVE.

RETRAIL-1 to 7 Times.

KNICKERBOCKER (Broadway and 38th St.), THE BRIDE ELECT.

RETRAIL-15 to 21 Times.

HERALD SQUARE (Broadway and 35th St.), MONTE CARLO.

RETRAIL-41 to 45 Times.

GARRICK (30th St. East of Sixth Ave.), THE LITTLE HUSBAND.

RETRAIL-45 plus 194 to 501 Times.

KOSTER & BAL'S (145-146 West 34th St.), VAUDEVILLE.

MANHATTAN (120-1207 Broadway), "WAY DOWN EAST."

RETRAIL-91 to 95 Times.

THIRD AVENUE (Third Ave. and 51st St.), SIDE TRACKED.

RETRAIL-1359 Broadway, MY FRIEND FROM INDIA-Revival.

WALLACK'S (Broadway and 50th St.), THE BOSTONIANS.

RETRAIL-1359 Broadway, MY FRIEND FROM INDIA-Revival.

DALY'S (Broadway and 50th St.), LA POUPPEE-12 to 19 Times.

WEISS AND FIELDER (Broadway and 50th St.), FORTUNE CAPS-167 to 174 Times.

JACK'S (Broadway and 50th St.), BURLESQUE.

FIFTH AVENUE (Broadway and 50th St.), Mrs. FISKE IN A BIT OF OLD CHILDS AND LOVE FINDS THE WAY-5th Week-15 to 21 Times.

THE GARDEN (Madison Ave. and 27th St.), RICHARD HENFIELD IN THE FIRST VIOLIN-1 to 7 Times.

MINER'S (319-314 Eighth Ave.), ROBIN'S KNICKERBOCKERS.

HOYT'S (34th St. nr. Broadway), Closed.

LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE MOON AND THE FLAME-17 to 24 Times.

EDEN MUSIC (West 23d St. nr. Sixth Ave.), FLORENCE IN WAR-CONQUEST AND VAUDEVILLE.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), SOL SMITH ROSS IN A BACHELOR'S ROMANCE.

PROCTOR'S (23d St. bet. 6th and 7th Aves.), CORTESUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.

FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE MAN-OF-WAR'S MAN-1 to 5 Times.

IRVING PLACE (Irving Place and 15th St.), GERMAN OPERA, COMEDY AND DRAMA.

KEITH'S (East 14th St. nr. Broadway), CORTESUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.

ACADEMY (Irving Place and 14th St.), THE WHITE HEATHER-179 to 186 Times.

TORY FACTORY'S (Tremont Building, 14th St.), VAUDEVILLE.

STAR (Broadway and 13th St.), UNCLE TOM'S CABIN.

GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.

LONDON (235-237 Bowery), HARRY MORRIS' TWENTIETH CENTURY MAIDS.

PEOPLE'S (199-205 Bowery), GETTYSBURG.

MINER'S (165-169 Bowery), IRVIN BROTHERS' BURLESQUES.

TRALIA (46-48 Bowery), THE HERREW DRAMA.

WINDSOR (45-47 Bowery), THE HERREW DRAMA.

Brooklyn.

PARK (383 Fulton St.), Closed.

HYDE AND BRENNAN'S (Adams St. nr. Myrtle Ave.), VAUDEVILLE.

AMERICAN (Driggs Ave. and South 4th St.), Closed.

GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), JASON OPERA COMPANY IN THE MIKADO.

UNIQUE (194-196 Grand St.), MIKADO CITY CLUB.

LYCEUM (Montrose Ave. and Leonard St.), THE LAST STRIKE.

THE AMPHION (427-441 Bedford Ave.), Closed.

STAR (391-397 Jay St. nr. Fulton St.), Closed.

EMPIRE (101-107 South 9th St.), THE BOY TON BURLESQUES.

COLUMBIA (Washington, Tillary and Adams Sts.), DANQUERFIELD '95 AND OH! SUSANNAH!

GAYETY (Broadway and Middleton St.), VAUDEVILLE.

BLJOU (Smith and Livingston Sts.), KATE CLAXTON IN THE TWO ORPHANS.

MONTAUK (585-587 Fulton St.), DEWOLF HOPPER IN EL CAPITAN.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

It is reported that the association of "supers" employed in London has protested against the occasional use of regular soldiers in a supernumerary capacity in melodrama, and threaten to strike if they are not heeded. They claim that they cannot compete with the soldiers, presumably in bearing, and it has probably never occurred to them that industrious drill might make them more efficient.

WAR AND THE THEATRE.

THE preliminary war excitement may for the moment interfere with theatrical business in the larger cities, but thus far such interference has been hardly noticeable. In fact, taking New York city—a pivotal point in all respects—as an example, it may be said that the introductory rumors of war and the one-sided skirmishing that has followed a practical declaration of hostilities have not injuriously affected theatre patronage.

If all that certain enterprising newspapers in the metropolis have put forth as to the reception in the theatres of their own schemes for popularity as primary influences and the actual warlike happenings, duly interpolated, as incidental matters of interest shall be credited, it would appear that the people have during the past few weeks thronged the theatres solely to applaud the alleged patriotism of such newspapers, and as an afterthought to cheer the flag and endorse congressional and administrative efforts in re. Cuba and the Maine. A matter-of-fact statement in the premises would be to the effect that the public has had so much of "journalistic" pabulum as to war and rumors thereof during twenty-one or more hours of the day of late that the short remaining hours have been spent in the theatre for escape and relief therefrom.

The only precedent that can be cited as to what may happen to the theatres in case of a lively conflict between this country and Spain is furnished by the war of the rebellion. And yet that can hardly be brought forward as a guide to judgment of present and possible war conditions. The Civil War excited the whole country violently because it was a civil war. Its operations, as well as its causes, were internal. The present war promises to be wholly external—a war on the sea, or in foreign territory—and local apprehension may practically be eliminated from the questions that relate to it.

During the Civil War, with all its immediate fears in various localities likely to be involved and actually involved, the theatres were thronged. Perhaps the people wished to forget while in the playhouse their imminent dangers and their actual misfortunes. Still, the one element that seems to control during war—public excitement—may be powerful in the present case to fill the theatres, because at such a time people impulsively congregate, and up-to-date management will give the public news of the war activities while seeking to entertain.

This question of the prosperity of the theatre in war time, however, has a broader aspect than at first occurs. It is not—or ought not to be—regarded by the theatrical profession as a selfish matter of mere patronage and profit. At such a time the theatre's influence may be most beneficent. The theatre ought for the moment to ally the excitements natural to such a time and to afford a healthful relief from the strain that would otherwise drive the public mind to unhappy extremes.

MANAGERIAL BOORS.

A COMMUNICATION in another column from an actress of intelligence and refinement brings forward boldly a question that ought to be as boldly solved.

"Why is it," she asks, "that the average theatrical manager fails to show even common courtesy to the women of the profession who call at his office on business?" Further on in her letter this actress herself declares the cause of vulgarity and incivility in so many managers. They are vulgar and uncivil because they have no breeding, no sense of the proprieties, and no respect for women.

The humiliation suffered by women—and detailed in one of its phases by this correspondent—is one of the results of the introduction of coarse, ill-bred and personally offensive persons into theatrical management. Some of these persons have the scant ideas of courtesy that prevail in the factory or the sweat shop. They have disgraced the theatre in many ways and debased the people of the stage. It is an interesting question as to how long the people of the theatre will tolerate them. Fortunately for such managers, they do not come in contact with the public. If they did come in contact with the public they would quickly find their level.

The growing list of closing companies would suggest a quick ending of the theatrical season, and yet in New York novelties are still presented and the business of the better attractions continues large. If the weather is favorable there is every indication of a prolonged metropolitan season.

THERE is yet no sign that the stock company movement is ephemeral, while there is every augury for its permanence and growth.

PERSONAL.



HOYT.—Ethelwyn Hoyt, whose portrait appears above, made a most favorable impression at the matinee of the Stanhope-Wheatcroft Dramatic School at the Garden Theatre last Friday afternoon. She played Sylvia Seaton, the lover's, bookish maiden in Francis E. Johnson's farce, *A Rainy Day*, charmingly. Miss Hoyt, who is not yet sixteen, is the daughter of Doctor Eugene F. Hoyt the celebrated specialist. She has just finished a thorough course of study in the Wheatcroft School. Miss Hoyt possesses a great faculty of application, and her love for the drama is enthusiastic. She has been offered engagement by several stars and managers, but Miss Hoyt's relatives are unwilling that she shall enter the profession until she is a little older. She will visit Europe this year to continue her dramatic studies.

HERBERT.—Joseph Herbert, who broke two tendons in his left foot during the first performance of *La Poupée* at Daly's, pluckily appeared all last week.

WILSON.—Francis Wilson missed a train last Tuesday, and was unable to reach Orange, N. J., to play *Half a King*. It was the first time in seventeen years that he had disappointed an audience.

RUSSELL.—Annie Russell will try at a special matinee at the Empire Theatre, on May 10, a new play by Mrs. George Mumford, in which she may star next season.

SHANNON.—Lavinia Shannon, having closed her season with Miss Francis of Yale, has returned to New York and is stopping at the New Amsterdam Hotel.

DIXON.—Daisy Dixon, whose retirement from the stage two years ago was a matter of general regret, returns to the boards for the Casino revival of *The Lady Slave*. Miss Dixon's last New York appearance was with Robert Hilliard in *Lost*, Twenty-four Hours.

REHAN.—Ada Rehan purchased last week nearly \$12,000 worth of real estate on Montauk Point, L. I.

TOMPKINS.—The Secretary of the Navy has ordered the purchase, for the auxiliary naval force, of the steam yacht *Ilawara*, belonging to Eugene Tompkins, the Boston manager.

CARLETON.—Henry Guy Carleton has contracted with Smyth and Rice to write a new comedy for their company now at the Bijou Theatre.

WILSON.—Anita Wilson, who has been playing the title-role in *The Girl from Paris*, will replace Gerome Edwary this week as the French maid in *Monte Carlo*.

WINSLOW.—Herbert Hall Winslow and wife will sojourn in Washington until May 1, where they have received many social attentions. They were guests last week at the birthday reception given by Senator Morrill, which the Senate adjourned to attend, and where the notabilities present included the Vice-President, members of the Cabinet, General Miles, and others. Mrs. Winslow is the daughter of the well-known writer, Grace Greenwood.

COQUELIN.—Coquelin has written an open letter to the Parisians eulogizing Edmond Rostand, the author of *Cyrano de Bergerac*. "I have worked with this young man for seven or eight months," he says, "and I find in him the most perfect ensemble of dramatic gifts I have ever seen." According to Coquelin the young man is not only a dramatist, but an actor, a stage-manager, a poet and a painter as well.

McHENRY.—Nellie McHenry, who has been ill in Chicago, underwent a surgical operation last week and is now recovering, expecting to be out of doors in a few weeks.

SANGER.—Mr. and Mrs. Frank W. Sanger and son will sail for Europe on Thursday, to return in October.

BOOTH.—Agnes Booth (Mrs. John B. Schoeffel) is expected to arrive in this city to-day. She will spend a few days with friends preparatory to sailing for England.

STAHL.—Richard Stahl, musical director for Hoyt and McKee, was ill last week at his home in this city and was unable, therefore, to appear at the initial performance of *A Day and a Night*.

CODY.—Colonel William F. Cody (Buffalo Bill) has volunteered to serve the Government as Chief of Scouts in the war with Spain. General Miles has accepted the offer and will revive the title of Chief of Scouts for Colonel Cody.

BERGEN.—Nella Bergen resigned last Saturday from *The Bride Elect* and Hilda Clarke appeared last evening in the role of *La Pastorella*.

ALLEN.—Viola Allen bade farewell to the Empire Theatre last Saturday, when the company presented to her a jeweled token of esteem and

gave her many good wishes for her coming stellar debut, which, it is said, may occur next season at the Broadway or the Herald Square.

MASON.—Marion Manola Mason is recovering from her recent illness at her mother's home, Flint, Mich.

WOODRUFF.—Henry Woodruff gave a successful matinee last Friday at the Lyceum, presenting three one-act plays, and having the assistance of Mary Shaw, Mary Young, Maud Hoeford, Jessie Mackaye, Isa Hammer, Helene Lowell, Eugene Jepson, Robert Edson, J. G. Saville, John Bunney and others.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

M. Marion, Ohio: Address your letters to the actor in question in care of THE MIRROR.

POLLY PRINGLE, Des Moines, Iowa: Write to Louis Blum, 1180 Broadway, New York city.

M. A. F., Worcester, Mass.: 1. Frederic De Belle ville is a member of Mrs. Fiske's company.

ENQUIRER, Boston, Mass.: Michael and His Lost Angel was produced on Jan. 15, 1898, both in London and New York city.

READER, Kansas City, Mo.: Cumberland '61 was originally produced at the Fourteenth Street Theatre, New York city, on Oct. 18, 1897.

CONSTANT READER, Richmond, Va.: The list is given annually when the theatrical roster is published in THE MIRROR at the opening of the season.

MARTIN D. BEDFORD, Norwalk, Conn.: Bettina Girard appeared for the first time in New York city at the Standard Theatre on Dec. 16, 1899.

L. S. N., Knoxville, Tenn.: The Trumpet Call was written in collaboration by George R. Sims and Robert Buchanan.

S. S. G., New York city: 1. The first continuous performance at Proctor's Twenty-third Street Theatre, New York city, was given on Jan. 8, 1893.

K. B. L., Savannah, Ga.: The Lafayette Theatre was opened on Laurens Street near Canal Street, New York city, on July 4, 1895. It was destroyed by fire on April 4, 1899.

WILLIAM G. BLACK, Chicago, Ill.: Your friend is wrong. The original production of *Secret Service* was at the Broad Street Theatre in Philadelphia on May 13, 1895.

THEATRODOOR, New York city: Charles E. Evans and the late William Hoy appeared for the last time as joint stars in *A Parlor Match* at the Harlem Opera House, New York city, on April 28, 1894.

HERBERT EASTON, Buffalo, N. Y.: Duty was adapted by James Albery from Les Bourgeois de Pont-Arcy, and was produced by Mr. and Mrs. Bancroft, at the Prince of Wales' Theatre on Sept. 27, 1878.

B. and H., Johnstown, Pa.: 1. Della Fox played the child in the prologue of *Chippa* in 1893, Marion Elmore playing the title-role throughout the rest of the performance. 2. She played Editha in Editha's Burglar in St. Louis and elsewhere.

A. S. REED, New York city: 1. Francis Wilson played in *The Gondoliers* during the latter part of the season 1898-99. 2. It was after he had left the Casino, and was starring. 3. Al. Canby was his manager at that time.

W. S. S., Colorado Springs, Col.: The statistics were set forth in the petition sent to the Interstate Commerce Commission in 1897 by a number of managers in behalf of the theatrical profession. The petition reads: "There are about five hundred organized combinations constantly traveling (including circuses), which employ in the aggregate upward of ten thousand adults. There are upward of 3,500 theatres, opera houses and places of amusement in the United States, giving employment to about 40,000 persons. These local amusement places could not exist, nor any return on the immense capital invested therein be had, except through the co-operation of the 500 traveling combinations playing engagements throughout the year in the respective houses. There are at least 25,000 persons employed in collateral branches, mainly dependent upon the 'show business,' so called, such as printers, costumers, bill posters, scene painters, manufacturers of theatrical wares and merchandise generally. It is a reasonable assumption that there are a quarter of a million people who are dependent for their support upon the labors of 75,000 adults above mentioned as being employed in the amusement profession. The capital employed by the traveling organizations is upward of \$5,000,000, the capital invested in collateral trades and professions is probably \$5,000,000, and the capital represented in the 4,500 opera houses, theatres, etc., is at least \$15,000,000. (The capital is invested in the four cities of New York, Boston, Philadelphia, and Chicago alone is \$25,000,000.)" The theatrical business has made rapid progress since 1867. In the preface of the "American Dramatists' Club List" of 1895 it is estimated that the number of theatres, opera houses, and public halls in the United States is upward of fifty-five hundred (5,500). When the bill to amend the law relating to dramatic and musical copyright came up for debate in the House of Representatives on Dec. 10, 1896, Hon. Amos J. Cummings said in the course of his speech championing the bill: "There are 5,000 theatres and opera houses in the United States. They cost from \$10,000 to \$500,000 each. These theatres employ 50,000 persons outside of actors and actresses. There are upward of 400 manuscript plays written or owned by citizens of the United States played nightly in our cities. They give employment to from 5,000 to 6,000 actors and actresses. The total of plays involved is over 1,500. The cost of producing these plays ranges from \$2,000 to \$25,000 each."

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Jan. 31 to Feb. 29, 1898.

A SON OF MARS. By Henry Lawrence Blaisdell. THE CENTURY BALL; OR, THE PIPE DREAM OF A BACHELOR. By Walter Fensler.

SUMMER MOTHS. By William Heinemann.

ANNO DAZUMAL. By Carl Gottfried Reuling.

CONVENTION OF THE DISMEMBERED. By Julia Ross.

MATCH-MAKING AND MATCH-BREAKING. By Julia Ross.

CHARLES O'MALLEY. By Theodore Burt Sayre.

BROTHER OFFICERS. By Leo Trevor.

A DESPERATE MOVE. By Clement Davis.

FLAHERTY'S MASQUERADE. By Cashman and Zelenka.

THEIR FIRST DINNER. By Fannie R. Gideon.

CAPTAIN SHOUT. By Paul Woodworth Hyde.

THE REVEREND MR. CREED. By Paul Woodworth Hyde.

GOLDEN FLOUR. By W. N. Lawrence, F. H. Mend, and T. D. Beasley.

MOTHER EARTH AND HER VEGETABLE DAUGHTERS. By E. A. and C. M. Lewis.

MISS HREITY OF HONG KONG. By Irving C. Woodward, John Fowler, and Charles J. Wilson.

PAT McFEE, THE IRISH PATENTEE. By George Perkins.

ANDY FRECKLES. By Bert S. Rawley.

UNCLE JED'S FIDELITY. By Bert S. Rawley.

THE BIRD FAMILY AND THEIR FRIENDS. By Verbs M. Raynor.

A HOT OLD TUCK. By Edgar Selden.

NIP AND TUCK. By Marvin D. Switzer.

THE BOMBOUR OF MANHATTAN. By Isadore Witmark.

THE FINAL LESSON. By Matthew Flanagan.

THE UNEXPECTED CLIMAX. By Matthew Flanagan.

MONSIEUR CHARLEMAGNE. By Paul Woodworth Hyde and William Anderson Woods.

THE ISLE OF ATLANTIS. By John G. Bell.

IN OLD VIRGINIA; OR, A SOLDIER'S LOVE. By Frank Kennedy.

SANS FAMILLE. By Henry Fouquier, Pierre Wolff, and Arthur Shirley.

THE ELECTRIC SPARK. By Annie Ott Powers.

CHARTER OAK. By Edward C. Ross.

THE USHER.



Senator Jones and the other silverites who are backing The Curse of Gold sent the play out ostensibly in the interests of the working classes for the purpose of educating the public with respect to their peculiar political views.

Harry Gwynette does not think that his management is setting the laboring men a good example in his case. When The Curse of Gold started out he was a member of the company. At Kalamazoo he was taken ill, but he continued to play until the middle of the engagement in Louisville, where he was forced to give up. The company went on to St. Paul, leaving him without money or provisions for his care at the St. Charles Hotel in Louisville. He was told that if he recovered inside of two weeks he could rejoin the organization, but later he was informed that his place had been filled.

Mr. Gwynette found friends who are looking after him and will assist him to return to this city.

"It is shabby treatment," says the actor, "but I suppose it is all one ought to expect from the silverites. They promise great things to the working people, but this is the way they treat them when they get the chance."

Philadelphia newspapers are protesting vigorously against several of the performances that have been given there recently.

One paper refers to the "vulgarity and open lewdness, such as has never before been seen in this city," and another speaks of the "deluge of filthy trash intended for the entertainment of the degenerate class of theatregoers." The *Inquirer*, in a long article on this subject, says:

To those whose duty it is to comment upon plays and players a condition was presented of peculiar difficulty. When, as frequently happens, more the pity, a production or an alleged bright star comes out of New York fairly steeped in that vulgarism which first-class audiences do not enjoy, outside of the wicked metropolis whose theatregoing population is more than two-thirds composed of transient guests of the various hotels who are ready and anxious for any kind of diversion after a busy day with the commercial men, the critic goes up against a hard proposition. He is aware that by characterizing the performance or act in plain terms he will increase its vogue among the common herd. Managers do not object to the roast because they know that by having their entertainment termed as spicy the critic is playing right into their hands. Since critics in this city at least are endowed with self-respect, and do not wish to aid or abet that which they conscientiously believe to be detrimental to dramatic art, they find themselves in such cases between Satan and the deep blue sea. But it is obvious that until some sort of censorship is made in New York to put a stop to the class of shows that delight the decadent taste of New York, critics must voice the opinions and sentiments of decency, no matter what the consequences. If their utterances encourage the attendance of degenerates and fill the theatres with reckless men and women destitute of self-respect, they will at least serve to warn the respectable that a vicious entertainment is in progress.

The criticism directed against New York is but partly justified. The degradation and debauchery of the stage here is due solely to the fact that three or four so-called managers, who have no self-respect and who possess little or no sense of decency, deliberately ignore the claims of the reputable and intelligent class of playgoers and make a brazen bid for the patronage of the flashy, brutal and tenderloinish elements that are numerous, of course, in every great metropolis.

New York's decent-minded public is both large and liberal, but it reserves its support for what is worthy in dramatic art and excellent in tone. This public does not attend the degenerate entertainments, which the pornographic speculators provide for their edifying clientele.

Aunt Louisa Eldridge's patriotism is proverbial during the piping times of peace. Now that war is here it is at fever heat.

The other day on Broadway Aunt Louisa was buying a silk American flag from a vendor. A man came up behind her and inquired of the peddler, "Have you any Spanish flags?"

"What do you mean, sir?" said Aunt Louisa in tragedy tones and with fire in her eye.

A shout of laughter went up from the bystanders, for they saw it was Tony Pastor trying to tease Aunt Louisa, who joined in the mirth and bought an additional flag for her tormentor.

A silly article on actor-millionaires is going the rounds of gullible newspapers. The wealth of five actors of the older generation is estimated in this article at \$10,000,000, while ten others are put down as representing \$2,500,000.

One star of the third magnitude who is rated at \$125,000, only last autumn in an affidavit, designed to prove his responsibility, swore that he was worth but \$50,000. The other estimates of individual wealth may be set down as equally wild guesses.

It is stated that this list was "submitted to half a dozen of the shrewdest men in theatrical life," and that they indorsed the figures as being about right. These six shrewd men probably belong to that coterie of gaseous

speculators who habitually use opera glasses when money matters are in question.

Ashton Stevens, of the *Call*, thinks it is "rankly unfair that San Francisco should bear an unenviable reputation for cheapness, merely because she persistently refused to accept a class of theatrical entertainments that bears a little relationship to sane drama as an underground dancehall does to contemporary social commerce." And Mr. Stevens is right.

Melba gave three performances last week at the California Theatre with a comparatively small company in such time-worn operas as *Traviata*, *The Barber of Seville*, and *Lucia di Lammermoor*. The prices for tickets ranged from \$7 to \$4. The house was sold out for the three nights several days in advance. The gross receipts were \$21,000.

This shows that San Franciscans hunger for good musical and dramatic fare, of which they have had too little in the past. It furnishes another rebuke to the men who recently abandoned a monopoly of San Francisco's amusements with the assertion that the public of that city was "jay" and unable to support anything worth while.

All the San Francisco public wants is amusements of the first class. Under the former régime it seldom got anything worth their patronage.

One of the most touching sketches contributed to THE MIRROR years ago by the gifted writer who wrote under the whimsical nom de plume of "The Giddy Gusher," described Parepa Rosa's attendance at a funeral in a tenement house at which the great singer lifted up her voice in a hymn that thrilled and amazed the humble hearers. It is included in the volume of "The Giddy Gusher Papers" that is treasured by great numbers of those who knew and admired the writer.

A correspondent sends me a clipping from a Washington paper in which a mutilated version of the Parepa Rosa story is given without credit to the author, but to an evening paper in this city from which it was reprinted.

Says the correspondent: "Why not 'render unto Caesar the things that are Caesar's?' It is many years ago that I was a Brooklyn schoolgirl whose pet hobby was originality of thought and sentiment in 'composition.' I have scarcely yet recovered from the blow to my individuality when I discovered that, taking advantage of my absence from the city, my appreciative teacher had appropriated the most striking ideas in one of my triumphant efforts and made them the basis of an essay of a member of the graduating class. The graduate was a friend of mine and to save her feelings I never told my grief. But it was recovered by reading the enclosed clipping's reproduction from the *New York Mail and Express*. Although not a member of the profession, I read and admire THE MIRROR, and I still miss the 'Giddy Gusher's' letters, one of the best of which was the original of the clipping I send you."

BENEFIT FOR BARRY'S CHILDREN.

The many friends of the late William Barry have arranged a benefit for the three younger children of the comedian, which will take place on Sunday evening, May 1, at the Grand Opera House, Brooklyn. Hyde and Behman called a meeting last week in Brooklyn and the response was very gratifying. Mr. Barry had many friends among the politicians of Brooklyn, and they sent in subscriptions to the benefit fund amounting to over \$1,200. An immense bill is being prepared under the direction of Hyde and Behman, and there is no doubt that the affair will be successful in every way. The following are among those who have contributed to the fund: Hugh McLaughlin, Tony Pastor, Robert Furey, Louis C. Behman, Richard Hyde, H. D. McIntyre, Lewis and Frear, Colonel William E. Sinn, Thomas Murphy, Doctor Fitzsimmons, H. Hyams, Frank Welch, R. G. Hollaman, William Harris, Henry Delamarte, A. I. Namm, Sam Scribner, Samuel Wechsler, William H. Burrill, J. Wernberg, M. J. Dady, Charles M. Jacobson, Frank Kihlholz, Bennett Wilson, Lee Ottokar, A. P. Wernberg, Nick Norton, Charles Gold, J. Byrne, Edward Esterbrook, Barney McElroy, F. E. Smith, Edward Brown, Joseph Custer, A. Reeves, Joseph Herbert.

"MAGIC IS DEAD."

"Magic is dead," said Manager Edward L. Bloom yesterday to a MIRROR man. "There have been no new inventions, no new illusions for fifteen years. There has been nothing of late to startle the public or stimulate interest in this special form of entertainment. Consequently the public is apathetic in regard to legereidism."

"Mr. Dixey presented what was undoubtedly the finest entertainment of the kind that was ever offered to the American people. But they didn't want it. This is a skeptical age and people are not so ingenious as in the days of Heller. They don't want to be mystified. It doesn't amuse them."

"Mr. Dixey's engagement at the Casino is limited to twelve weeks. If we can secure a suitable vehicle Mr. Dixey will star again next season under my management."

MRS. WHEATCROFT'S SCHOLARSHIPS.

For the next term of the Stanhope Wheatcroft Dramatic School, according to its custom, two free scholarships, one for each sex, will be given by Mrs. Wheatcroft. The scholarships were awarded last year by choice of two among twenty-nine applicants, and the successful competitors more than proved, during the season, the fitness of their selection. Information concerning the scholarships for next season may be obtained by addressing Mrs. Wheatcroft at 1440 Broadway.

EVANS AND MANN BUY THE FRENCH MAID.

An agreement was concluded last week by which Charles E. Evans and W. D. Mann, of the Herald Square Theatre, purchased from E. E. Rice the American rights to The French Maid. The comedy will go on the road next season with a strong company, touring the principal cities.

SHAKESPEARE DAY AT FORREST HOME.

The three hundred and thirty-fourth anniversary of Shakespeare's birthday was duly commemorated at the Edwin Forrest Home at Holmesburg last week. Joseph Jefferson made a graceful little opening address of personal reminiscences in which he recalled how he made his stage debut at the age of three in Kotzebue's drama, *Pizarro*. "At least," he said, "that was my earliest appearance so far as I can remember. I may have gone on before, but it has escaped my memory. Certainly if The Cricket on the Hearth had been played at any nearby theatre, my mother, who was extremely zealous for my histrionic career, would have assigned me to the tender mercies of Tilly Slowboy. When I was thirteen I fought a stage duel with a Spanish pirate—for which unpatriotic crime I now blush with shame. That, I think, must have been the commencement of our present troubles with that nation."

The programme was a lengthy one, and was not completed until nearly 5 o'clock. Members of the dramatic profession from the Lyceum Theatre company, The Ballet Girl, the Castle Square Stock and Creston Clarke's company appeared by special permission of their managers, and the entertainment offered was in every way successful.

COLONEL BROWN CHANGES QUARTERS.

During the present week Colonel T. Allston Brown will shift his headquarters. He will remove his dramatic agency from 1227 Broadway, corner Thirtieth Street, to 1238 Broadway, the northeast corner of Thirty-sixth Street, directly opposite the Marlborough Hotel.

Colonel Brown is at present the oldest dramatic agent in New York. He has been in the business since May 1, 1870, when he opened at Broadway and Bleeker Street. From there he went to 718 Broadway, where he remained till his offices were destroyed by fire. He next located at 9 West Fourth Street, and continued operations there for five years. On May 1, 1897, he formed a partnership with Morris Simmonds, and they continued together until Mr. Simmonds' death in May, 1896. The partnership covered a period of no less than seventeen years. They first opened at 863 Broadway, above Seventeenth Street; thence moved to 1194 Broadway, above Twenty-seventh Street, continuing there for eight years. As Colonel Brown was always a pioneer in the "uptown" movement, the firm took rooms on the first floor of the Broadway Theatre and remained there until May, 1892. They next moved to 1227 Broadway and continued there for six years.

Colonel Brown's habitual good luck is sure to follow him in his new quarters. He is quick to observe the signs of the times and profit thereby. During the Colonel's theatrical career the Rialto has changed its course many times, but he has always kept pace with the uptown movement, and his office will always be found in the heart of the Rialto.

THE HOOSIER DOCTOR'S BRIEF RUN.

After a run of one short week, The Hoosier Doctor was withdrawn from the Fourteenth Street Theatre, to give way to The Man-o'-War's Man. The company closed its season here, and it is understood that strained relations exist between Digby Bell and his manager, Duncan B. Harrison, which will doubtless interfere with the career of the piece on the road next season.

The Hoosier Doctor deserved a long run at a Broadway Theatre. An expert observer in theatrical matters, in commenting on the play between the acts Friday night, said: "Nothing more artistic than The Hoosier Doctor has come to New York this season. It is unfortunately one of those plays that appeal to a limited number of theatregoers, and it seemed to me a great mistake of managerial judgment to produce such a piece at the Fourteenth Street Theatre, where the audiences are, to say the least, miscellaneous. At one of the small Broadway houses The Hoosier Doctor ought to last for months. It is fully as good as Alabama, and in its absolute freedom from theatrical artifice it surpasses in Mizouza. How a play like this can be slated by the critics, who are all the time crying for American drama, is a mystery that passes understanding. Gus Thomas gives us a beautiful, clean, original piece of work and the critics slate it."

"If I were Thomas I'd burn my pen and never write another line. The Hoosier Doctor is a play that would read delightfully, and I hope Thomas will put it into print to give the lie to the critics who failed to appreciate it. As for the work of the company, no French acting of the genre school could excel it. Mrs. Bell's performance of the shrewish Indiana woman was inimitable, and every member of the cast was simple, sincere, and faithfully artistic. The Hoosier Doctor is the kind of a play that makes you glad you're alive. But, alas! this is the age of Conquerors, Paris Maids, Telephone Girls, and Trees of Knowledge."

REGARDING THE DEVIL'S AUCTION.

Shortly before Vesta Tilley sailed for England she announced the purchase of several plays which have attained success in this country. Among her purchases she included The Devil's Auction, a spectacle that has been very profitable to its owners for many seasons. Charles H. Yale, who has been identified with the piece since its earliest production, has a word to say regarding the statement of Miss Tilley's leasing the piece for England. "The rights and title of The Devil's Auction," writes Mr. Yale to THE MIRROR, "are the property of William J. Gilmore, from whom I lease the sole rights for a number of years for the United States. I would say that Miss Tilley has made no arrangements with either Mr. Gilmore or myself regarding this attraction."

PROFESSIONAL DOINGS.



Above is a portrait of Marie D. Shotwell, whose season with Cumberland 61 will close on Saturday. Miss Shotwell has not settled her plans for next season, and will sail for Europe on June 7.

Sadie Miner, late of A Black Sheep, is studying vocal music with Professor Agnew, and is rehearsing with the American Opera company.

The Peruch-Beldoni company numbers twenty people, including Chelso D. Peruch, Ella Beldoni, H. Guy Woodward, Beanie Warren, the Carleton Sisters, James G. Morton, Thomas P. Jackson, George W. Wright, Lawrence Gaillard, May Eta, and Grace Earle. Excellent business continues. Summer company No. 1 will open at Macon, Ga., on May 16; No. 2 at Columbus, Ga., on May 16. The regular company for season of 1898-99 will open at Americus, Ga., on Aug. 2, and will number twenty-two people.

Will F. Gardner will direct a Summer tour of the Whitman Oriental Troubadours, headed by the Whitman Sisters, opening May 3. The roster will include Mrs. Caddie Whitman, May, Esie, and Alberta Whitman, Caddie Starks, Ed Clay, Ed Rice, Julius Wall, and Clarence Powell.

Armbruster and Sons, of Columbus, Ohio, attached last week the scenery of the late Alexander Salvini, which remains in the Armbruster studio, on a claim of \$1,280 against the estate for retouching the property, valued at \$30,000. Suit is brought against Mrs. Maud Salvini, administratrix of the estate.

The will of the late Margaret Mather was filed last Friday in Brooklyn by General Horatio C. King, her sole legatee and executor, who has said that the estate will realize little in excess of the debts. Whatever may remain will be given to the sister of the dead actress.

War bulletins are read nightly between the acts of 'Way Down East at the Manhattan Theatre.

Ella Wieman, professionally known as Ella Cameron, a member of the Bennett-Moulton company, and Walter Clark, of The White Slave, were married at Schenectady, N. Y., on April 18.

Lettie Wright, who was to have headed W. C. Tanner's production of The Leather Man upon recovering from her illness, has had a severe relapse and is in a critical condition at her home in this city, with two physicians from Bellevue Hospital in constant attendance. There is little hope of her recovery.

May Montford has joined The Lady Slavey company.

John G. McDowell, who has been playing a star part and managing the stage with Fitz and Webster's Southern A Breezy Time, will close a highly successful season of thirty-five weeks on May 1.

Milton Aborn has secured The Fencing Master and Madeleine, or the Magic Kiss, exclusively for the New England Comic Opera company.

Emily Vivian (Mrs. John Kernell) is resting at her home at Asbury Park, N. J.

La Poupée will, in all probability, finish out the season at Daly's. A revival of The Circus Girl had been planned to follow Andran's opera, but the success of La Poupée warrants its continuance for the rest of the regular season.

Marie Bingham was obliged to cancel her engagement with the Columbus Theatre Stock company because of a cycling accident to her little daughter at Boston. The serious results at first feared have been averted happily, and the patient is improving.

James C. Mitchell, stage-manager and leading man of The White Slave company, has arrived in town after a successful season.

Mrs. William B. Rose (May C. Standish) will sail on April 28 for London. Miss Standish has been visiting her parents in Baltimore for four weeks. She will remain abroad a year or more for the benefit of her health.

Minnie Victorson has closed her season, and returned to her home at Corona, N. Y.

Amy Muller, Hoyt and McKee's clever little toe dancer, is meeting with great success in California.

T. H. Winnett is booking the Great Gothorn Stock company, and Oliver Byron in Across the Continent.

Lorraine Hollis, supported by her stock company, opened an indefinite season at the Grand Opera House, Hazleton, Pa., on April 21. The company opened to a packed house, and the attendance has kept up ever since. It is the intention to produce two plays a week. The company opened in Forget-Me-Not, and Mr. Barnes of New York was put on yesterday. The roster: Manager, G. W. Hamerly; business manager, Arthur B. Benson; stage-director, Lorraine Hollis; stage-manager, Bartley Cushing; John T. Burke; Orme Caidara, Frederick Sumner, Leslie Matthews, George C. White, Zella Davenport, Frances Dennison, Harriet Donor, and Clara Houghton.

Newton Chisnell is said to be seriously ill at his home in Brooklyn.

Lucille La Verne left Saturday to join the Clay Clement company at Omaha.

AT THE THEATRES.

Garden—The First Violin.

Play in four acts, dramatized from Jessie Fothergill's novel of the same name by J. I. C. Clarke and Merridan Phelps. Produced April 25.

The Grand Duke Count von Rothfels, The Countess Hildegard, Herr von Franchot, Eugen Courvoisier, Sigmund, Friedhelm Helfen, Karl Linders, Herr von Pappenheim, Jager zu Rothfels, Professor Sebastian, A Railway Official, Herr Bondebois, Herr Schuster, Herr Schuster, Miss Helman, Mrs. Helman, Friedrich von Satorius, Miss May Wedderburn, Fran Schmidt, Clara.

Richard Mansfield appeared for the first time in New York in The First Violin at the Garden Theatre last evening. The original production took place in Boston last week.

The dramatization, which is credited to J. I. C. Clarke and Merridan Phelps, is on the whole well done, and the German atmosphere of the novel has been ably reproduced.

The play does not depart in any striking particular from the incidents and characters of Jessie Fothergill's novel. Those who have read the novel will remember that the violinist is Eugene Courvoisier, a German nobleman, who takes upon himself the odium of a crime that had been committed by his wife. Courvoisier has led a wild life while an officer in the German army, and has lost most of his money at gambling or in playing the races. In opposition to the wishes of his family he marries a young woman who is not exactly cut out for an ideal wife. When Courvoisier is no longer able to supply her with funds she forges a check. The forgery is duly discovered after the check has been cashed by her. To save the good name of his wife, Courvoisier pretends to have committed the forgery himself and consequently becomes a social outcast.

After that he endeavors to earn his living under an assumed name. Finally he obtains a position as first violin in the theatre of a small town, and seeks success in the bohemian circles of musical student life. Meanwhile his wife has died and he meets a beautiful English girl who is studying music in Germany. He falls in love with her and his love is reciprocated.

The rest of the play sets forth Courvoisier's struggle to overcome his love for the girl, his ultimate vindication in re of the forgery affair, and the triumph of love over all other obstructing circumstances.

The audience last evening seemed very much interested in the play, especially in Richard Mansfield's skillful and artistic characterization of Eugene Courvoisier. He looked and acted the romantic German nobleman to the very life, and whether the play meets with box-office prosperity or not, the role will be a valuable addition to his histrionic portrait gallery. Mr. Mansfield was ably supported by Arthur Forrest as Friedhelm, A. G. Andrews as Karl Linders, Olive Oliver as Anna Satorius, Letitia Fairfax as May Wedderburn, Annie Clarke as Fran Schmidt, Miss Cummings as Merrick, and by the other members of his excellent company. The stage settings were both picturesque and realistic.

Empire—His Honor, the Mayor.

Farce in three acts by Charles Henry Meltzer and A. E. Lancaster. Produced April 25.

Bartholomew Jones, Wallace Welladay, Algernon Van Eyck, Adalbert Vogel, Cyril Aylton, William Mace, Charles Robbins, Christopher Crickton, Michael, Call Boy, Lucilla, Miranda Millington, Mam'zelle Terrapin, Mrs. Van Spuyten Duyvil, Charlotte.

At the Empire Theatre, last evening William H. Crane presented for the first time His Honor, the Mayor, a farce in three acts by Charles Henry Meltzer and A. E. Lancaster, for the partial suggestion of which they were indebted to Melhac and Halévy's comedy, Le Mari de la Debutante. A large audience was present to greet Mr. Crane upon the occasion of his return to the broadly farcical lines of the days of his association with Stuart Robson, when they made the country laugh in Sharpe and Flata. Our Boarding House, and similar efforts which might seem crude indeed to-day.

The role assumed by Mr. Crane is that of Bartholomew Jones, a Tenderloin politician, who has undertaken to manage several theatres, and his trials, tribulations and predicaments as a political manager and managerial politician provide the major portion of the plot.

Jones, of course, holds a political office. He is a New York Alderman, and owing to his popularity is elected President of the Board. During the Mayor's absence he becomes Mayor pro tem. At the time he is filling this exalted office he is deeply engrossed in bringing out a new comic opera, and as he attempts to manipulate his theatrical venture from the Mayor's office he gets the affairs of the city and those of his operatic production in a perplexing tangle.

Lucilla who is engaged for the prima donna role, is an especial source of trouble to him, the lady possessing both a temper and a past that are not of the angelic order. A conceited German tenor also causes "His Honor the Mayor" a deal of trouble, and so does the Sergeant-at-Arms of the Assembly, who comes to summon Jones to go to Albany on the very day that the opera is to be produced.

Incidentally Jones is called upon as the acting Mayor to marry a woman he admires to a hated rival. Altogether he has a lively time during his temporary tenure of the Mayoralty.

Sketched stories of assorted love affairs, past and present, are woven about these incidents, and the characters are involved in more or less conventional farce predicaments. The lines are not uncommonly clever, nor is the play extraordinary in any way.

Mr. Crane played the Mayor pro tem. as he played such folk of old, and won laughter in humorous lines by broad low comedy touches, droll inflections or grimaces. Annie Irish was artistic and painstaking as and exuberant, high-strung opera singer. Walter Hale was sincere as an adoring tenor; Vincent Serrano, capital as a singularly favored "Johnny"; Boyd Putnam, amusing as a silly lover; Percy Haswell, dainty as a demure debutante; Alice Fisher, amusing as a domineering aunt, and Kate Lester, typical as a society person. Frances

Stevens was a pretty maid, and the others of the cast were happily placed. The play was well staged and tastefully mounted.

Columbus—Rosendale.

Drama in five acts by Lester Wallack. Revived April 25.

Elliot Grey, Miles McKenna, Matthew Leigh, Colonel Cavendish May, Sir Arthur May, Bunbury Kobb, Romany Robb, Docksey, Corporal Daw, Robert, Farmer Green, Lady Florence May, Rosa Leigh, Tabitha Stork, Sarah Sykes, Mother Mix, Primrose.

The Columbus Theatre Stock company, under the management of W. J. Block and Frank Mordant, commenced its season last evening in a most auspicious manner. Barren theatre-goers turned out in large numbers, and there was also a good-sized contingent of downtowners in attendance.

For their opening bill Managers Block and Mordant made the wise selection of Lester Wallack's famous play, Rosendale, which was first produced on Sept. 30, 1893. The care and thoroughness with which it was presented last night deserves abundant praise. The company is excellent in its personnel, and it is plainly the intention that the scenic and other appointments shall be in keeping with the merits of the organization.

In the part of Elliot Grey, originally played by Lester Wallack, Edwin Arden made a distinct success. He was manly and easy in manner, and acted with vigor and intelligence. Frank Mordant appeared as Miles McKenna, played by John Gilbert in the original production. His work was capable and at all times satisfactory. Edgar L. Davenport also made a pronounced hit as Matthew Leigh, the young doctor, acting with force and earnestness.

Una Abell was winsome, natural and altogether pleasing as Rosa Leigh. Marion Abbott was admirable as Lady Florence May. Mary E. Barker as Tabitha Stork was genuinely artistic and humorous.

Robert McWade, Jr., did effective character work as Bunbury Kobb. Basil West was excellent as Colonel May. Sarah Sykes was pleasingly portrayed by Lydia Knott, and Sumner Clark, Theodore De Vere, Francis Gheen, R. Sutherland, Neva Harrison, Leona Luke, and Baby Lil did good work in their respective parts.

The Rifle Ball scene was under the direction of Carl Marwig and was arranged excellently. The scenery was new and tasteful, as were the costumes. The crowded house was liberal in its applause, and a prosperous career seems assured to the company.

The Crust of Society will be the next bill.

Garden—The Stanhope-Wheatcroft School.

Four one-act plays. Produced April 22.

A BUNDLE OF OLD LETTERS.

BY JULIA SCHAYER.

Philip Muncaster, Hermann von Brandt, Mrs. Caryl Drayton, Beth Drayton.

A RAINY DAY.

BY FRANCES E. JOHNSON.

Mrs. de Chry, Mrs. Trimmer, Sylvia Seaton, Sarah, George Foster, Fanny Taylor, Mile. Mathilde, Jack Granger.

HANDS DOWN.

BY H. A. DU SOUCHE.

Colonel Ashcroft, Fred Speed, Sam, Azrael Ashcroft, Myrrah Ashcroft.

A BEFORE BREAKFAST RUN.

BY HENRY STEBBINS.

Professor Timothy Tabbs, Dickey Dodd, Harry Margin, Officer McFadden, Mrs. Triphenia Tabbs, Daisy Dodd, Blanche Deering, Kitty.

The closing matinee of the regular form of the Stanhope-Wheatcroft Dramatic School occurred last Friday at the Garden Theatre before a crowded house, and the work of the scholars was rewarded by frequent hearty applause. Four little plays made up the bill.

Julia Schayer's A Bundle of Old Letters told how Hermann von Brandt contrived to secure the consent of Mrs. Caryl Drayton to the marriage of her daughter and Philip Muncaster by producing documentary reminders of an old love affair in which Mrs. D. had figured, and in which the perversity of a parent had wrought no end of wrong. It was very well played by Miriam Skancke as the mother, Adeline L. Adler as the daughter, Louis Wassell as the mediator, and Herbert O'Connor as the lover.

Frances E. Johnson's A Rainy Day brought forward Mrs. Trimmer's boarding-house, somewhere in the country, and pictured the despair of the boarders, all of the gentler sex, who knew not what to do to kill time and who must stop in the house because the weather was vile. Among the storm-bound ones was Sylvia Seaton, a literary girl, and George Foster and Fanny Taylor, typical summer girls. Into this maudlin retreat came Jack Granger, caught in the rain while cycling, and it turned out that he had once acted in amateur theatricals with George, who suggested that they revive an old dramatic effort by way of diversion in the evening. It turned out, too, that Jack and Sylvia had been sweethearts, but had parted in misunderstanding, and Sylvia, stumbling in upon a twilight rehearsal, became the object of Jack's impassioned play-speeches, which he thought to address to George. Identities discovered, reconciliation followed, and the apathetic boarders had something to talk about.

Ethelwyn Hoyt played the demure Sylvia with proper simplicity and sympathy; Henry Anderson made a capital Jack; Jessie MacAdam and Ethel May Hamilton were charming, irresponsible summer girls, and Madeleine Beupré offered a delightful sketch of a boarder from Paris with a real French accent. Electa Page as Mrs. Trimmer, Francesca Di Maria as a member of the "400," and Gertrude Roosevelt as a slavey shared in the honors.

H. A. Du Souche's Hands Down commanded much interest as the first serious production of this successful author of arrant farce. Mrs. Wheatcroft, realizing that it savored strongly of an incident in In Old Kentucky, explained that Mr. Du Souche had written this play some

years before the appearance of Charles T. Dazey's popular melodrama. Hands Down concerned a blind old Kentuckian, Colonel Ashcroft, whose fortunes and those of his daughters, Azrael and Myrrah, depended upon the result of a horse race, in which the Colonel's thoroughbred, "Sweet Clover," was entered, and in which Cyril Aylton's "Magenta" was a hot favorite. Aylton, son of an old enemy of the Colonel, was in love with Azrael, to whom Aylton offered to withdraw "Magenta" if she were sure that "Sweet Clover" was the next best horse. But Azrael indignantly declined to admit that any horse was better than her father's, and "Magenta" stayed in. Free Speed, a famous jockey, was expected to ride "Sweet Clover," but the train bearing him to the track was wrecked, and he turned up with a broken arm, unable to ride. The hopes of the blind Colonel were all based upon Speed, who, at Azrael's instance, announced his perfect confidence. Then, cautioning Speed to remain silent, Azrael donned jockey attire, and rode "Sweet Clover." Speed and Myrrah, who had begun an earnest flirtation, viewed the race from the club house piazza, and Myrrah described for her blind father every moment of the contest. It was neck and neck between "Sweet Clover" and "Magenta," but the Colonel's horse got the decision, and the plucky Azrael was carried in with a floral horseshoe about her, and every one was happy, Aylton forgetting the defeat of "Magenta" when Azrael promised to be his wife.

The play was well wrought, and provided plenty of excitement during the race episode, although the suspense at this point was unfortunately interrupted by the introduction of several claims of foul, which, momentarily, confused the audience and did serious injury to the play's effect. Seth C. Halsey, as the blind Colonel, gave his best impersonation of the season, presenting an admirable portrait of a fine old Southern gentleman, and, barring an irritating laugh upon his exit, playing with excellent dignity and rare good taste. Alice Riker, as Myrrah, gave a spirited description of the race, which was not an easy thing to do, in view of the ill-judged interruptions aforementioned; Lillian Fitch-White was an effective and convincing Azrael; Louis Wassell was properly ardent and manly as Aylton; Herbert O'Connor was capital as the cheery but disabled jockey, and Edward H. Wilkinson made a picturesque, if rather boisterous, negro servant.

The bill closed with Henry Stebbins' lively farce, A Before Breakfast Run, which was played during last season's term of the same school. In this Mr. Wilkinson gave a highly humorous impersonation of the comic professor; Hiram B. Snow and Henry Anderson were especially happy as the two young men out all night; Ethel May Hamilton and Pauline von Arold looked bewitching and acted excellently as the young women who had worried all night about the young men, and Mary Osborne was typically new-womanish as the wife and general manager of the professor. Seth C. Halsey and Electa Page were amusing as a comedy policeman and a servant.

The plays were mounted with care and taste, and the entire performance, like all the others by this school, spoke eloquently for the able, painstaking, intelligent work of Mrs. Wheatcroft and her corps of accomplished assistants.

Casino—The Lady Slavey.

The Lady Slavey, brightest and most tuneful of recent Casino successes, had a revival last evening before a very large audience.

The bringing-up-to-date process has been Kerker and Morton's work, and much new material, both in book and score, was noticeable. All the old catchy airs remain, however, and were no less acceptable than before.

The absence of Dan Daly was felt, but much credit should be given Richard Cowie, who played Mr. Daly's part, and gave a very good imitation of him, though his work lacked the true humor that marks Mr. Daly's every word and action. Walter Jones appeared as Roberts, whose part has been fattened decidedly, and changed from a Cockney to an Irish character. Mr. Jones played in a very low comedy way, and was only mildly amusing.

Marie Dressler was the life of the performance, and more than repeated her former success. She is one of the few real comediennees. Gladys Wallis did fairly well as Phyllis, though her voice was not equal to the role. Julius Steger sang well as Evelyn. James Lackaye, Willard Simms, Charles Kirke, and Lee Harrison were all pleasing, which may also be said of Daisy Dixon, Della Stacey, Zella Frank, Teddie Dulove, May Mountford, and Crissie Carlyle.

The chorus was large and good looking.

Grand Opera House—A Bachelor's Romance.

That Sol Smith Russell will have a profitable week at the Grand Opera House is a foregone conclusion. The audience last night was large in numbers, demonstrative in enthusiasm, and keenly appreciative of the many merits of Martha Morton's play, A Bachelor's Romance. In the role of the kindly old bookworm, whose pedanticism vanishes in the presence of youth and high spirits, Mr. Russell has opportunities for character portraiture which have been denied him in his other plays of recent date. A Bachelor's Romance marks a distinct advance in the development of Mr. Russell's art, and his characterization of David Holmes is superior to anything he has yet given the public.

Adequate support from Orrin Johnson, William Sampson, Nanette Comstock, Fanny Addison-Pitt and the other members of Mr. Russell's company ensures a thoroughly satisfying performance.

Next week, Little Lord Fauntleroy will be revived, with a cast that includes John Jack and Annie Ward Tiffany.

American—Carmen.

The eighteenth week of the opera season at the American Theatre began last night with a performance of Carmen. It is safe to say that no opera which this excellent organization has thus far presented has given greater satisfaction. From the overture to the final strain of the Toreador's song the audience evinced the keenest enjoyment of Bizet's work and of the capital way in which it was sung, acted and mounted. Lizzie MacNichol was thoroughly at home in the title-role, and her presentment of the audacious gypsy must be accounted one of her happiest triumphs. Max Eugene, Thomas Perse, William Broderick, and Edith Mason were all equal to their respective roles. The chorus was large and well trained, and the mounting was picturesque and beautiful. Next week The Beggar Student will commemorate the one hundred and fiftieth performance of the company here.

Fourteenth Street—The Man-o-War's Man.

The war excitement around the bulletins yesterday was not surpassed by the enthusiasm last night at the Fourteenth Street Theatre,

CUES.



The picture above is a likeness of Robert T. Haines, whose forceful work in the heroic role of John Nazare in The Cherry Pickers has made an emphatic hit with public and press throughout the country this season. Mr. Haines has many qualifications for a successful stage-career, possessing dramatic instinct and talent supplemented by a collegiate education, a broad general culture, and a rich sonorous voice of great range and power—which, with a magnetic personality, have made him particularly successful in heroic leading roles. He has supported most of our prominent male stars, and has played a wide range of parts.

Lottie Blair Parker, author of 'Way Down East,' is at work on a new play of American life for Roland Reed.

Monte Carlo will close at the Herald Square Saturday night and then goes to Philadelphia for a run.

Arthur Elliott, William Farnum, and Mabel Eaton go to Halifax this week to join W. S. Harkins' company.

where a packed house greeted Thomas E. Shea on his second engagement here this season in J. W. Harkins' naval play, The Man-o-War's Man. As the play deals with a Hispano-American war, and a feature is a battle between American and Spanish warships, a more timely bill it would have been impossible to secure.

Mr. Shea gave a strong portrayal of the leading role, and the supporting company was thoroughly competent.

Third Avenue—Side Tracked.

Side Tracked, repeatedly seen in New York, has been rewritten and brought up-to-date, and evidently will amuse large audiences at the Third Avenue Theatre this week. The play is interspersed with catchy music and bright specialties. E. H. O'Connor is comical as the tramp. Louis Leon Hall appears as the express agent. Gertrude Barnes as the lunch room girl won the audience last night at the start. L. C. Le Roy, Frank Pool, R. E. Vance, Billy Bowes, M. A. Callahan, George Arcott, J. J. Brophy, Pearl Evelyn, Amy Paige, and Marguerite Mayfield lend efficient aid.

Star—Uncle Tom's Cabin.

Harkins and Barbour's version of Uncle Tom's Cabin packed the Star Theatre last evening. Jeffry Lewis was the Casey, and Edwin Barbour the Uncle Tom. Both gave fair personations, and the excellent supporting company included William F. Clifton, Ernest Hastings, Joseph Healy, Joseph Cusack, Sadie Springham, and Mabel Florence.

The White Squadron is underlined.

Metropolis—Coon Hollow.

A Romance of Coon Hollow, presented by a good company, was the offering at the Metropolis Theatre last evening. The absorbing story of the drama, coupled with its exciting situations, made the same success as has been everywhere the rule.

At Other Houses.

BIJOU.—The revival of My Friend from India was a happy choice. The one thousandth performance of the comedy will be celebrated to-night (Tuesday) with souvenirs.

BROADWAY.—The Russell-Fox-De Angelis combination continues in The Wedding Day.

DALY'S.—La Poupée entered on another successful week last evening.

HERALD SQUARE.—Monte Carlo commenced its final week here last evening with fresh novelties introduced. On Saturday its fiftieth and last performance will occur, and souvenir fern trays will be distributed. The Korcanis will be the next bill here, opening on May 2.

MANHATTAN.—"House full" continues the rule here. 'Way Down East' is so successful that Brady and Ziegfeld have deferred the production of a French comedy that was to have gone on May 9. The one hundredth performance of 'Way Down East' will occur on May 3.

PEOPLE'S.—Gettysburg stirred the patriotism of a large East Side audience last evening.

OLYMPIA.—This is the last week of W. H. West's Minstrel. The entire olio includes Bonnie Thornton, who makes her debut in blackface; McMahon and King, and a cake walk of sixty colored people, led by Tommy Russell and Luke Blackburn.

FIFTH AVENUE.—Mrs. Fiske is in the fifth week of her engagement and the third week of her very successful double bill, Love Finds the Way and A Bit of Old Chelsea, at the Fifth Avenue Theatre, where she will fill out the season.

IRVING PLACE.—Agnes Sorma will play The Sunken Bell until Friday evening, when The Children of the King, a fairy play, will have its first performance in this country, with Frau Sorma and Rudolf Christians in the leading roles. The theatre will close next week.

WALLACK'S.—Robin Hood continues to crowd this house.

Other bills: Academy, The White Heather; Garrick, The Little Minister; Harlem Opera House, Little Lord Fauntleroy; Lyceum, The Moth and the Flame; Knickerbocker, The Bride Elect.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Oscar Eagle, whose latest portrait is printed above, has just closed a season of thirty-four weeks as leading man and stage director with



the Meffert Stock company, at Louisville, Ky., and Manager Meffert has kindly released him a week before the company's season closes in order that he may accept an engagement with the Neill Stock company, opening on May 1 at the Alhambra Theatre, Chicago. As stage director, as well as leading man, Mr. Eagle's success at Louisville has been pronounced and popular. The papers have united to praise both branches of work, and have stamped his stage direction as the best ever seen in a stock company at Louisville.

Mary E. Barker is playing Tabitha Stark, in the revival of Rosedale by the new Columbus Theatre Stock company, in Harlem.

Frank Dodge, of the Herald Square Theatre, is painting the scenery for The Crust of Society, to be produced by the Columbus Theatre Stock company next week.

Grace Barton has joined the Columbus Theatre Stock company in this city.

A revival of American war plays is contemplated by the projectors of the Columbus Theatre Stock company. Following the production of Rosedale, the company will present Held by the Enemy, Shenandoah, The Ensign, and Old Shipmates.

Jean Reynolds and her stock company opened in Binghamton, N. Y., to excellent business last week. Miss Reynolds, Misses Hannigan and Hill, Alfred Beverly, and George Spencer each made pronounced successes. This week the company produces a new version of Moths. Manager Horace Grant has engaged a competent scenic artist to paint special scenery for all the productions. Wilbur Mack replaced Frederick Backus last night.

The eighth week of the Rochester Academy of Music Stock company's season opened auspiciously April 18 with an elaborate production of Old Glory. The play has been revised and written up to date, and its locale changed from Chili to Cuba. The large audiences were wildly enthusiastic over the performance. Considerable credit is due Stage Director George W. Mitchell for the many fine settings and character groupings in the production. Emma Bell, Mona Carrington, Gusie Gill, W. A. Holden, Frederick Webber, and Frederic Ormonde gave splendid interpretations of their respective roles; in fact, the entire company appeared to excellent advantage. Gusie Gill received many encores for her spirited singing of "Old Glory," composed by local musicians. Millie Liston, of the company, is ill at Congress Hall.

The Salisbury Stock company, now at Syracuse, will go to Rochester, N. Y., for the summer, instead of to Milwaukee, as originally intended, opening May 9.

Mr. and Mrs. Walter Booth (Virginia Fisher) celebrated their eighth wedding anniversary April 19 at Rochester, N. Y. Mrs. Booth is a member of the Academy of Music Stock company in that city.

At the Théâtre Français, Montreal, last week Inoc was the stock company's bill, and it played to very large houses, in spite of many other attractions of a particularly local character. Tom, Dick, and Harry were played by Harrington Reynolds, T. J. McGee, and Mr. Byrne. Mr. Smiley did undoubtedly his best work of the season as Doctor Hartmann. Harry Mack, in his original part of General Stanhope, made a strong hit. Florence Roberts, Catherine Angus, Nellie Callahan, and Edith Vaughn all did splendid work. For this week the company gives a revival of The Lights of London, with new scenery. Last Friday afternoon the entire company entertained at the third annual performance of the Montreal Lodge, No. 44, T. M. A., giving the second act of Inoc. Manager W. E. Phillips left on Thursday for New York to secure a number of attractions for the closing of the season.

Una Abell, of the Queen's Theatre Stock company, left Montreal for New York on April 17 to join the Columbus Theatre Stock company, carrying with her the good wishes of many friends and admirers.

Harry Mack last week played successfully his old part of General Stanhope in Inoc, at the Français, Montreal. Walton Townsend, of the Français, is still receiving congratulations on his life-like make-up as President Lincoln in The Ensign.

The Beacon Stock company, under the management of Patrick and Reniger, opened its season at the Academy of Music, Quebec, on April 18. In the company are Edward E. Rose, Arnold Reeves, Joseph Barry, Alfred Harrington, John McCann, Irving Brooks, Frank Bigelow, W. Todd, C. Hartley, Marie Fella, Mary D. Hay, Eugene Bowen, and Little Ethel Dadmun.

The Castle Square Theatre Stock company

seems to be a permanent feature of Boston. The company will remain the same for the entire summer, no changes whatever being made in the cast. Business has been enormous for two weeks with The Prisoner of Zenda and Held by the Enemy, reaching the capacity of the house at every performance. Tony Cummings received special praise from every newspaper in the Hub for his splendid portrayal of the part of Thomas Bean, war correspondent, in Held by the Enemy, at the Castle Square Theatre, Boston, last week.

Laura Alberta made a hit on Sunday in the title role of Queenie with the Grand Opera House Stock company at St. Louis. Miss Alberta had only four days in which to study the long part, and her splendid work was remarkable in the circumstances.

Bartley McCullum will open his new theatre in Maine early in June. This will make Mr. McCullum's eleventh year, the following players having closed with him for his summer stock company: W. H. Pascoe, Campbell Gollan, Stephen Wright, John Armstrong, Homer Granville, Arthur Livingston, William Staley, Arthur F. Buchanan, Norman D. Connors, Charles Brooker, and Peter Lang. Mr. McCullum has not at present arranged for his leading ady, but has several first-class names under consideration.

Margaret May has been specially engaged for the part of Puck in the production of A Midsummer Night's Dream by Albion's Lyceum Theatre Stock company, at Baltimore.

John Blair has been specially engaged for the Girard Avenue Theatre stock company, Philadelphia.

Myron Calice was specially engaged to play Cohen, the bank president, in Men and Women, with the stock company at Forepaugh's Theatre, Philadelphia.

The season of the stock company at the Grand Opera House, Ottawa, will close with this week.

Margaret May joins William Courtleigh's company to play the Michigan circuit.

Josephine Kilb has been engaged by the Neill Stock company at Cincinnati for singing roles.

HOFFMANN'S FAREWELL.

The fifth and final piano recital of Josef Hoffmann, at Carnegie Hall, took place last Saturday afternoon before an audience even larger than any that have previously greeted him. The programme comprised eleven selections. The opening number, Beethoven's thirty-two variations, was rendered with a thorough appreciation of the composer's meaning, after which came a delightful performance of Grieg's Ballade in G minor. The second portion of the bill was devoted exclusively to Chopin, beginning with the Nocturne in C minor, followed by the three preludes in F sharp major, C minor and G major, concluding with the Polonaise, F sharp minor. The third part introduced the Funeral March of Liszt, an Impromptu by Schubert, the Guitare of Moszkowski, whose rhythmic swing evoked an enthusiastic encore, followed by Hoffmann's phenomenal rendition of the Tannhäuser Overture, as arranged for the pianoforte by the Abbe Liszt.

Hoffmann's technique was shown to the best possible advantage in this work, which met with a whirlwind of applause, so sincere, hearty and long continued as to fairly deafening. Not a person left the hall, while many on the lower floor left their seats to crowd forward to the edge of the platform, in front of this must have been banked solidly nearly one thousand people, men as well as women, who seemed wild with enthusiasm.

Hoffmann after repeatedly bowing his thanks, again approached the piano and essayed Schubert's "Turkish March." Even this generous good measure failed to satisfy his rapturous hearers, who demanded and received an additional selection before the young pianist was allowed to make his final exit. Josef Hoffmann, while not yet out of his teens, has attained a rank as virtuoso and artist that few have reached at the end of a life-time. His next public appearance will be in London in June.

COMPANIES CLOSING.

The Southern Side Tracked company, on April 16. The season has been one of the most prosperous in the history of the play, the net earnings amounting to more than \$8,000, through the able management of Emer J. Walters.

Stetson's Uncle Tom's Cabin, at East Saginaw, Mich., on April 30.

Robert Sherman will close his season of thirty-four weeks at Montgomery, Mo., next week, having met with excellent business, and having made only three changes in company since opening. The company will lay off two weeks and open on May 23 for twelve weeks at La Belle Park, Paducah, Ky.

Hogan's Alley, at Buffalo, N. Y., on May 2.

The Wizard of the Nile, at Lancaster, Pa., on April 16.

Ward and Vokes, at Fremont, Ohio, on April 16.

Al. G. Field's Minstrel, at Youngstown, Ohio, on April 23.

The Electrician, at Hoboken, N. J., on April 24.

At Piney Ridge, at Jersey City, N. J., on April 16.

Walker Whiteside, at Buffalo, N. Y., on April 13.

Joseph Jefferson, in Philadelphia, on April 23.

The Hoosier Doctor, at the Fourteenth Street Theatre, on April 23.

Dan McCarthy Pawtucket, R. I., on May 21.

Shore Acres (Archie Boyd company), at Altoona, Pa., on April 30.

Sawtelle Dramatic company, at Bradford, Pa., on April 30.

Peruchi-Belden company, at Birmingham, Ala., on April 30.

Will F. Gardner, business-manager of the Warner Comedy company, has closed a season of thirty-five weeks at Lawrence, Kan., ending his third season with this company.

The Rossow Midgits, at Newark, N. J., on May 14.

My Friend from India (Walter Perkins), at Oneida, N. Y., on May 30.

A Breezy Time (Southern), at Peoria, Ill., on May 1.

SHENANDOAH AT McVICKER'S.

Manager Jacob Litt's control of McVicker's Theatre, Chicago, will take effect May 1, on which date Mr. Litt will assume the management of the house, which he expects to make the most successful of his circuit. The theatre will be closed for alterations and general renovation for two weeks, reopening on May 15. Mr. Litt's first offering will be a grand production of Shenandoah, a particularly apt selection in view of the war excitement. All of the opportunities for elaborate scenery and effects will be utilized fully, and the battle scene especially is expected to rival, if not surpass, anything heretofore attempted in this line. R. A. Roberts will be the stage-manager.

A sterling company has been engaged for Shenandoah. It will be headed by Otis Skinner, a Chicago favorite, and include Mary Hampton, Lottie Alter, Nanette Comstock, Alice Trudell, Florence Stover, R. A. Roberts, Augustus Cook, George Wright, Frank Burbeck, and Louis Hendricks.

At the conclusion of the run of Shenandoah, Manager Litt will produce a new play, the name of which he did not care to divulge to a Minnion man yesterday.

SMYTH AND RICE'S VENTURES.

"We will have five companies out next season," said Miron B. Rice, of the managerial firm of Smyth and Rice, to a Minnion man yesterday. "The Smyth and Rice Comedy company including our 'big four,' Frederic Bond, May Vokes, Helen Reimer, and Edward S. Ables, will produce a new comedy that Henry Guy Carlton is now writing for us. It will be called The Wickedest in Paris, but its story will not be as shocking as its title would perhaps indicate. We expect to produce it on the road about Sept. 15, and will give it its first New York production about a month later.

Besides this, we will produce with a special company a new play by H. A. Du Rouchet, called A Mist Marriage, and will send out a new company to play The Old Coat. My Friend from India will go on the road again, Smyth and Rice's comedians appearing in it. As Willie Collier's success in The Man from Mexico has been so great, he will continue in it next season, the production of the new comedy that was held in reserve for him being postponed.

"Both Mr. Smyth and I will remain in New York next season and attend to our interests from here."

LADIES' DAY AT THE PLAYERS'.

Saturday last was "Ladies' Day" at the Players' Club, and the occasion was also embraced to celebrate the anniversary of Shakespeare's Birthday. All day long the club house was crowded with members and their friends, and there was very little discussion of the drama and Shakespeare, but a great deal was said by everybody on the vital topic of the hour—war. Flags and bunting were tastefully draped over the old portraits and framed playbills, and Edwin Booth's old room was handsomely decorated with the national colors. The members of the Reception Committee, headed by Louis Aldrich, each wore a flag on his breast instead of the usual badge. The sentiment of patriotism pervaded the club, the guests, and even the furniture of the place. The luncheon tables bore big bunches of American beauty roses, tied with red, white, and blue ribbons. The occasion will live long in the memory of all who were present as one of the most unique but none the less enjoyable celebrations in the club's history.

A CUBAN PLAY AT THE LYRIC.

Oscar Hammerstein may possibly take advantage of the popular sentiment of the times and put a Cuban play on at the Lyric. Dorothy Usher, who is a member of the company now presenting The Dawn of Freedom at the National Theatre, Philadelphia, came over to this city yesterday and succeeded in interesting Mr. Hammerstein to the degree that he sent his son William to Philadelphia to witness last night's performance. If young Mr. Hammerstein reports favorably upon the play his father will negotiate for an elaborate production at the Lyric. Augustus Pitou, who saw the play one night last week, complimented the author, Miron Leffingwell, and pronounced the first three acts unusually strong and effective. It was rumored yesterday that W. A. Brady might interest himself in the piece, but Mr. Brady himself has a Cuban play up his sleeve ready to produce at the right moment. Mr. Brady's play is the work of Hartins and Barbour.

AT THE P. W. L.

The Professional Woman's League held yesterday its social meeting, a large number of members being present. An attractive musical programme, arranged by Fanny M. Spencer, was offered. Most of the selections were typical of Easter. A carol of the League's Glee Club was the opening number, after which there were vocal solos by Elizabeth Hazard and Etta von Rhymer, a harp solo by Kitty Berger-Pancritius, and another chorus by the Glee Club.

The May Literary Day will occur next Monday, Flora Jackson Stoddard being in charge. Rehearsals are in active progress for the League's Minstrel show, which Secretary Alice Brown says will be the "real thing." There will be an old-time first part, with endwomen, interlucris, tambos, and others, all in black-face. Among the good things to follow will be a negro skit by Mrs. Evelyn Greenleaf Suteland, herself a League member. Nearly all the members of the League will take part in the show.

MISS EARLE RESUMES.

Virginia Earle resumed the title-role in La Poupée at Daly's last night. It is expected that Miss Earle will be able to continue in the part for the remainder of the season. Her illness last week gave her understudy, Mabel Gilman, a chance to distinguish herself as the fourth Poupée that New York has seen this season.

STRONG CAST FOR CHARLES O'MALLEY.

The first production of Wilton Lackaye's new play, Charles O'Malley, will be given at the Lafayette Square Theatre, Washington, May 2. The cast will enlist the services of Mr. Lackaye, Joseph Wheelock, Sr., Joseph Wheelock, Jr., Harry Jewett, Mary Shaw, Edith Crane, Alice Evans, Harry Rich, Edwin Brewster, and Palmer Collins.

EDWARD L. MORTIMER DEAD.

(Special to The Mirror.)

BUFFALO, N. Y., April 25.—Edward L. Mortimer died here yesterday of heart trouble. He was an old-time actor and a member of the Actors' Fund. His last engagement was with Milton Nobles.

GOSSIP OF THE TOWN.



The picture above shows Harry Clarke, Jones in What Happened to Jones. He closed a very successful season of fifty-two performances at Salt Lake City on April 25. It is well known with his reception in Salt Lake City, North-west that he is booking a solid season of forty-five weeks, to commence Sept. 1 and to cover the entire territory which he controls west of the Missouri River. Mr. Clarke is an established favorite at San Francisco and throughout the West, having played for four years between Denver, Salt Lake, and San Francisco all the roles of the late James Lewis, Le Moynes, Crane, and Raymond—counting 211 characters in that space of time. After such a long period of stock work, with its study, rehearsals and the like, to play the part of Jones, without even a wig to blend, Mr. Clarke says, is like sitting down to breakfast. He has returned to California for the present, but probably will make a flying visit to New York during the summer.

Beatrice Tait (Mrs. George Foster Platt), who has been ill with pleuro-pneumonia in St. Elizabeth Hospital for six weeks, will leave for her home in Cleveland this week, physicians having advised against her return to work this season.

Charles Hasty, having closed the season with A Night at the Circus, has returned to his home at Lafayette, Ind. He recently submitted to a surgical operation for cancer, and will be unable to go on the road again for some time.

Meta Maynard, now with Smyth and Rice's Comedy company at the Bijou, has been engaged for Elitch's Garden Stock, at Denver, Col.

Only A Farmer's Daughter has proven one of the best drawing cards in Corse Payton's repertoire.

Lynn Pratt has signed with Augustin Daly.

The Clay Clement company began its thirty-sixth week this season in Omaha last night. The company will make a tour of the Pacific Coast, ending Oct. 1 at Duluth, making a continuous season of fifty weeks.

A summer season of comic opera will be inaugurated at the Star Theatre, beginning on May 9. The Mikado will be the opening bill, with changes following weekly. The principals will include Fanny Hall, Carrie Godfrey, Edith Murella, Stetson Taylor, James A. Sturges, Harry Dickson, James Bradley, A. W. Madin, Henry Vogel, and Samuel Clark. Franklyn Webb is the general manager. The chorus will comprise thirty-five people.

Sinclair Nash, having closed with The Wizard of the Nile, goes to Milwaukee for the summer.

Maud Courtney, Norma Kopp, and Helen Redmond assisted at the Maine Monument benefit, held at the Providence Opera House on April 15. Miss Courtney was especially successful with a patriotic song, which was warmly applauded.

Josephine Brittan, the daughter of Harley Merry, who is playing the Spanish girl this season in Cuba's Vow, on April 23 gave a birthday party to her friends at her home in Brooklyn. She received a number of handsome presents, among others a diamond studded Cuban flag, which she wears as a brooch.

Adele Ritchie will continue to play in Au Bain at Koster and Bial's instead of joining The Lady Slavey company.

Oscar Hammerstein is said to have written a new opera, which he will produce at Olympia in the near future.

W. B. Seekind, of the American Theatrical Exchange, has left town for a short trip to New Orleans.

The date of the production of Sporting Life at the Academy of Music will be Sept. 26.

Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, will hold its monthly meeting next Sunday at the lodge rooms.

The Fortune Teller is the title selected for the new opera by Victor Herbert and Harry B. Smith, in which Alice Nielsen will make her stellar debut. It will be produced at Wallack's on Sept. 26.

Samuel Freedman has severed his connection with David Biers and The Isle of Champagne.

Jennie O'Neil Potter, the dramatic reader, was seriously ill at Bellevue Hospital last week, but her friends say that her recovery is only a question of a few days' rest and retirement. Hard work, coupled with repeated illnesses, has undermined Miss Potter's health.

Patriotic enthusiasm is widely evidenced in the city theatres and grand receptions were given to Mrs. McKinley, wife of the President, when she visited the theatres last week.

Buffalo Bill, along with his Wild West Show and Congress of Rough Riders of the World, closed an immense engagement at Madison Square Garden last Saturday and opened yesterday at Ridgewood Park, Brooklyn, for a week.

Alice Trudell left town yesterday for the Chicago revival of Shenandoah.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good and open. Terms reasonable.

THE VAUDEVILLE STAGE

TONY PASTOR'S RIGHT HAND MAN.



HARRY SANDERSON.

Everybody knows Harry Sanderson. That is, everybody who has had anything to do with the vaudeville branch of the profession during the past quarter of a century. Mr. Sanderson has been associated with Tony Pastor for the past twenty-six years, and what he doesn't know about variety acts and actors could be written with one dip of ink on a very small pen.

Mr. Sanderson is, above all things, a man who believes in minding his own business, without making any undue fuss about it. The Mirror man has approached him about once a month for the past three years with a request for a photograph for reproduction and an interview, but he always shook his head and declared that he did not care for the idea at all. Last week, however, he gave in, and reluctantly consented to undergo the ordeal of trying to recollect some facts about his career which might prove of interest to his thousands of friends in the profession.

"I have been directly connected with the profession," he said, in answer to a question, "since 1868; and, indirectly, from my infancy. My father was in the business before me. He built a place of amusement in Baltimore in 1839. So you see my inclinations were always in the direction of the theatre. My first venture in management was a series of concerts at Agricultural Hall in Philadelphia. I then came to New York and became interested in Mrs. Moulton's concert tour. I next helped to manage the Parepa-Wachtel German Opera company, which was quite successful. I got a chance in another line after that, which lured me away from theatricals for a couple of years. This time I spent in the West in the manufacturing business. I returned to New York in May, 1873, and met Mr. Pastor, who engaged me. I remained with him until 1874, when I made another dash into management on my own account, or rather in partnership with Nick Roberts. We took a pantomime company on the road for one season, and then I came back to New York and took a position with John A. Duff at the Olympic Theatre. I moved with Mr. Duff when he took the Broadway Theatre. This house is now known as Daly's Theatre. The theatre was upstairs, and it was I who suggested and carried out the plan of making the ascent to the auditorium a series of stairways and broad landings, so that people would not notice that they were really going upstairs to the theatre. During the season of 1876 and 1877 I was connected with John H. Murray's Circus as press and contracting agent, and I also had the privilege. In April, 1879, I returned to Mr. Pastor, and I have been with him ever since. There's my whole theatrical life in a nutshell," said Mr. Sanderson, leaning back in his chair, with a look of retrospection in his eyes which indicated that he might have elaborated on his career if he had felt so inclined, and given a detailed account of his many adventures, which would have more than filled the largest notebook that ever grew on a tree.

"You have known vaudeville in all its phases," said The Mirror man: "what is your opinion of the vaudeville of the present day as compared to the variety of years ago?"

"Well, my connection with vaudeville has been entirely with Mr. Pastor's companies, and as he has always maintained the highest standards and given entertainments which appealed to the very best classes of people, I cannot say that there is a very great difference in the vaudeville of the present time and that of years ago. Of course, it has improved. I mean by that that performers are more ambitious and strive harder to keep their audiences interested. The public has patronized vaudeville very extensively during the past few years, and our audiences are as critical concerning a performer's work as they would be if they were witnessing a play. It behooves the artist who desires to attract and hold the attention of the public to improve constantly in his work if he does not wish to be left behind in the race for the favor of the people who patronize the theatre."

Mr. Sanderson begged to be excused from answering any more questions, as he had to catch a train. He lives at Cranford, one of the pretty little villages of New Jersey, where he has a comfortable home. He spends all of his spare time there, far away from the hustle and bustle of the theatre, listening to the singing of the birds and looking after the green things growing in his garden.

He is a pleasant, kindly man with no frills. When he is in a reminiscent mood no one can be more entertaining than he. He has thousands of friends, chief of whom is Tony Pastor, to whom his services have been, and are, invaluable.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill here includes Mr. Pastor in comic songs; Eugene O'Rourke and his company in a farce; Charles Stine and Ollie Evans, comedy duo; Joe Welch, Hebrew impersonator; Snyder and Buckley, musical comedians; Irene Franklin, comedienne; Morton and Elliott, sketch team; John E. Drew, dancing comedian; the Pattens, musical comedy duo; Elders

and Norine, jugglers and equilibrists; Doyle and West, comedians and dancers; the Three Bouffons, eccentrics; the Fringles, comedy acrobats; and Marvelle and Morrison, musical sketch team.

Keith's Union Square.

Johnstone Bennett presents for the first time in this city her new sketch, American Types. She is assisted by George W. Leslie. The Four Cohans are seen for the first time at this house in Money to Burn. The other attractions are the American biograph, which returns to the scene of its greatest success; Mark Murphy, Irish comedian; Hayes and Lytton, in a travesty on Othello; Kimball and Donovan, banjoists; Fred Valmore, "the instrumental man"; the Three Morello Brothers, acrobats; Willett and Thorne's Comedy company in An Uptown Flat; John H. Shepley, musical artist, and the Brannigans, dancers.

Pleasure Palace.

Clara Morris is the star and presents her sketch, Blind Justice, assisted by F. C. Harriott. Edison's wargraph, with new views of people and incidents connected with the war, is a feature. The other attractions are Dean Edsall and Frank Keenan, in The Two Rubies; Jones, Grant and Jones, colored comedy trio; Manning and Prevost, comedy acrobats; Edwin Latell, comedy musician; Manning and Weston, in The Irish Pawnbroker; Loney Haskell, monologist; Jerome and Alexis, contortionists; Campbell and Canfield, Irish comedians; Derenda and Breen, club jugglers, and Joe Linder, trick pianist.

Proctor's.

The Rogers Brothers, Dutch comedians; Frank Bush, now billed as the "Hebrew Prince"; Edison's wargraph, with new views; Beatrice Moreland, assisted by Charles M. Seay, in George M. Cohan's commedietta, A Game of Golf, and El Zobedie, the contortionist, are the features of the bill. The other attractions are Foy and Clark, comedy duo; Mile. Orban's trained parrots; Bartlett and May, comedy duo, who have just returned from Europe; the Morellos, acrobats; Lorenzo and Allen, dancers; Pitrot, facial mimic; McBride and Goodrich, comedy duo; Joe Goetz, globe juggler, and Mile. Ancion, trapezist.

Koster and Bial's.

An Bain, with Adele Ritchie, is now in its fourth week. There are several new features, including Hector and Laurina, grotesque acrobats; the Carl Dammann Troupe, European novelty acrobats; Servais Le Roy, illusionist; Truly Shattuck, vocalist; Curtis and Gordon, boxers and bag punchers; Ritchie, the tramp cyclist, and the Pantzer Brothers, head balancers.

Harlem Music Hall.

The usual high standard is maintained in the current programme, which comprises Dolan and Lenhart, Van and Nobriga, Belle Stewart, Taylor and Karcher, Meeker and Mack Trio, the Freemonts, Whalen and De Vere, Kilroy and Britton, and Von Pittwitz Palm.

Weber and Fields' Music Hall.

Pousse Cafe and The Con-Curriers are making a record run here. The same cast and chorus continue. In the olio are La Belle Maie, serpentine dancer on the wire; the Johnson Brothers, xylophone experts, and Blockson and Burns, eccentric comedy acrobats.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—Jennie Yeomans returned yesterday to appear in the burlesque, and Charles Clark was added to the first part. The olio presents the Hyland Sisters, John and Nellie Healy, Allen and Regan, Mile. De Rossett, Sheehan and Lucy, Hines and Remington, and the Brothers Pontif Boni.

MINER'S BOWERY.—Irwin Brothers' Burlesquers provide the week's bill.

THE LONDON.—Harry Morris' Twentieth Century Maids have returned for a week.

MINER'S EIGHTH AVENUE.—Robbie's Knickerbockers are again on the West Side.

THE OLYMPIC.—Andy Hughes' Gay Girls of Gotham are entertaining the uptown contingent.

LAST WEEK'S BILLS.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The professional matinee given here on Monday of last week was a huge success from every point of view. The house was crowded with people who are accustomed to devote their energies to entertaining the public, and they were competent to judge of the entertaining powers of the great stock company of which Weber and Fields are so proud. It is needless to say that their appreciation of the efforts of the different members of the company was enthusiastic in the extreme. Pousse Cafe and The Con-Curriers enjoyed another very prosperous week, crowded houses being the rule. In the olio were Willard Simms, who continued to give his impressions of the various styles of chorus girls; Lorenzo and Allen, who sang and danced in rag time, and La Belle Maie, who went through her very best wire act.

PROCTOR'S.—Edwin Milton Royle, Selena Fetter, Theodore Roberts, and Minnie Dupont headed the bill, presenting for the first time at this house Mr. Royle's condensed version of his play, Captain Impudence. The bright little comedy was given with the care which always characterizes the work of Mr. and Mrs. Royle. Each of the four performers gets a splendid chance in this play. Minnie Dupont deserves a special word of praise for her spirited acting as the hot tempered little soldier girl. She has discarded her regimentals and replaced them with a very becoming evening dress. Isabelle Urquhart, Sidney Wilmer, and Walter Vincent scored a big hit with A Strange Baby. Manning and Weston were seen in their ever welcome sketch, The Irish Pawnbroker. Mr. Manning knows how to portray the Irishman to perfection. He was in the company of the late Billy Barry for several seasons and could not have studied under a better master. Master Weston's sweet voice was heard in some new songs, and the entire sketch was one of the most pleasing things on the bill. Fisher and Carroll barked at each other and amused the audience very much. They have the loudest voices on the vaudeville stage, and they use them so that everybody can understand what they are talking about. Genaro and Bailey made a decided hit with their dancing and cake walking. They have elaborated the cake walk into a thing of beauty and do more novel figures than any other team on the boards. As they dress the act in a "refined" way, it would not

be any harm for them to have the bad grammar cut out of it. Steve Jennings did an act very much like Ben Harney's, rag time piano music and all, except the dusky assistant. Lewis and Elliott showed how different types of society people dance. Adeline Roattino sang very sweetly and made a hit. She is advised to pay a little more attention to her enunciation. The Page-Buckley troupe of twenty educated horses did some very smart tricks and reflected great credit on their trainer. John and Nellie Bealey, Nizama, Ed Christie, McPhee and Hill, and the biograph were also in the bill. Fred Watson, the clever pianist, now has a regular place on the bill, and plays a solo which brings as much applause and is as thoroughly enjoyed as any act on the stage. Mr. Watson came here from Boston a few weeks ago and has already established himself in high favor with Proctor's audiences.

PLEASURE PALACE.—The honors were about evenly divided between the stars here last week. The Rogers Brothers were "13" on the bill, but the laughs were as frequent as ever in spite of the hoodoo. Press Edridge's name was in the same type as the Rogers', and he proved equal to the printing. He had a short speech on the war which brought down the house, and his old monologue went as well as it always does. He has taken to singing coon songs lately and rendered "I Want My Lulu" and "Mr. Johnson, Don't Get Gay" excellently. Hilda Thomas, who is just bubbling over with spirits and magnetism, had the house with her from the time of her entrance until she had finished her famous Bowery scoubrette dance. She was ably assisted by Frank Barry. Francesca Redding presented Edward Gervase's commedietta, The Duchess of Devonshire, and made a decidedly pleasing impression. Carleton Macy supported her admirably. Montague and West, the clever musical comedy duo, were warmly welcomed and scored big hits with their selections, which are nearly all new. They finished their act with a novel arrangement of bells fastened to coats, on which they played a short selection. Panlinetti and Piquo are a team of acrobats hard to beat, and they sustained their reputation for smart work by doing some novel and original tricks. Irma Orban's trained cockatoos pleased the children immensely. J. W. Reagan sang a couple of Irish songs and wound up with a parody on "The Wabash." Nelson and Milledge were fairly amusing in their comedy sketch. Nestor and Bennett won applause with their illustrated songs. Burt Jordan sang and danced, and the Meeker and Mack Trio did some good acrobatic comedy work.

KEITH'S UNION SQUARE.—Joe Cawthorn made his reappearance in vaudeville, and the warm welcome given him by the audience showed that they had not forgotten him. He had his usual budget of jokes and his concertina, and with these he managed to make an emphatic hit. He sets a good example to other comedians by his neat costume, which shows that it is not necessary to wear a funny jacket in order to make an audience laugh. The novelty of the bill was the electronic, a sort of panoramic device showing how the Maine was blown up. The lights were excellently managed and the mechanical effects were well conceived and carried out. The scene showed Havana harbor with boats of all kinds passing back and forth. The Maine was escorted from one position to another, and the explosion was realistically shown. The most interesting thing about the exhibition was the explanatory lecture delivered by a man whose name did not appear on the programme, but who is probably the inventor of the device. George Thatcher and Ed Marble appeared in their sketch, in which Mr. Thatcher assumes three characters, while Mr. Marble plays the oon with genuine Southern dialect. Edmond Hayes and Emily Lytton were seen in a travesty, which was supposed to be burlesque Camille, but which was simply a mixture of gags. During the sketch Miss Lytton left the stage while Mr. Hayes threw his whole heart and soul and voice into the recital of a poem on the Cuban question. As a finish Mr. Hayes gave a short selection from The Gladiator, which was very well received. O'Brien and Havel presented their familiar sketch with the jag finish, which always insures them a couple of bows. Carr and Jordan's travesty sketch was quite good, especially the singing of Mr. Carr. He now wears a "funny" suit, with "high-water pants," in the second part of his act, and the change is not an improvement. Sig. Vanni, late of the Danrosch Opera company, sang three high-class selections without leaving the stage. He evidently believes in the late J. W. Kelly's motto of "taking no chances." His voice is very good. Bins and Bins finished their second week, but offered nothing new. Emmonds, Emerson and Emmonds' comedy sketch made an excellent impression, especially the theatre hat pantomime finish. The versatile stage hand who assists in so many acts made a hit as the usher. Goggin and Davis did some excellent acrobatic comedy work and won a good deal of applause. O'Rourke and Burnette danced well, and the Sisters Hylands proved a pleasing pair of scoubettes. Zimmer, the clown juggler; Doherty's poodles, and the Timely Topics of the stereop-tion were also in the bill.

HARLEM MUSIC HALL.—George W. Monroe returned to the vaudeville ranks in his familiar "Aunt Bridget" make-up and gave an equally familiar "Aunt Bridget" monologue. He had a very good reception. Lizzie Derious Daly made her second appearance here and was successful in several songs. Miss Daly's act is an elaborate one, she being aided by Master George Mack, an uncommonly clever young man; two pickaninnies and an animated song sheet with about twenty "coons." The entire act made a strong hit. Pitrot cleverly impersonated well-known characters, and El Zobedie performed remarkable feats of hand balancing. Arim and Wagner were seen and heard in their neat operatic sketch, which deserved the applause it received. Louis M. Granat whistled skillfully. Post and Clinton and Clark and Angeline gave comedy sketches of slight merit. New views were shown on the cinematographic. The house did very large business all the week.

TONY PASTOR'S.—The Russell Brothers, of whom the American public never seems to grow tired, made Pastor's patrons laugh last week as heartily as though their sketch was being done for the first time. James gave his impersonations of Madame Jeauschek and Sarah Bernhardt, and John sang "The Lass from the County Mayo." Edwin Latell, his banjo, his euphonium and his musical disks made hits as they always do. Latell had a few new war scare gags which brought a ready response from the patriots. Dolan and Lenhart's travesty on The Sporting Duchess, although seen frequently, gave excellent satisfaction, and the laughs were loud and frequent while they were on. The songs of Barnes and Sisson were encored. They have an effective way of singing and get results without making a big fuss. Lawrence Crane, a genuine Irishman and a clever magician, kept the audience amused

THE LATEST RECRUIT.



ROSE COGHLAN.

Vaudeville continues to hold out the hand of welcome to artists from the legitimate stage, and last week it drew into the fold one of the most notable additions so far made to the ranks of the vaudevillians.

Rose Coghlan, whose picture appears above, has been one of our best known and most popular players for many years. Her triumphal career as leading woman of Wallack's Theatre, her successful starring tours, and her creation of countless parts are facts too well known to need comment here. During the past season she has been playing the leading role in The White Heather at the Academy of Music in this city, and when that play closes she will immediately begin a six weeks' tour of the Keith circuit, presenting Nance Oldfield, with the assistance of a competent cast.

Several managers made efforts to secure the services of Miss Coghlan for vaudeville last year, and she came very near accepting some of the tempting offers made. She was approached again this Spring, and the terms offered were so irresistible that she could not refuse them. It may be stated on the very best authority that Miss Coghlan's salary will be larger than any so far given to a legitimate actress entering vaudeville. The terms are really surprising, and Miss Coghlan must feel highly complimented at Mr. Keith's estimate of her value as a drawing card. To John J. Iris belongs the credit of bringing this latest vaudeville sensation to a successful finish.

while he did some neat tricks, including the mystifying one with the bag and egg. Conway and Leland and their one-legged acrobatic comedy went well. Flatow and Dunn were applauded for their excellent cake-walking specialty. Cooke and Clinton, two bright looking girls, hit everything they shot at with their rifles and received more applause than usual on account of the war epidemic. Myrtle (formerly "Luckie") Thurlow was presented with a big basket of flowers on Monday evening. Mattie and Pat Rooney, Jr., won applause for their fine dancing, in which they take after the late lamented Pat. Bowley and Leslie did a neat little act, the best feature of which is Miss Leslie's kid specialty. Oceana, the equilibrist, lifted some very heavy weights. Derenda and Breen did some smart club juggling, and Fritz, Leslie and Eddy closed the bill with a good grotesque pantomime act. Tony Pastor was on hand with his parodies and patriotic songs and made his usual hit.

KOSTER AND BIAL'S.—Adele Ritchie in An Bain continued the star feature of the bill. Robert Halford has retired from her support and has been replaced by George Lyding, who sang very well. Maude Raymond made her first appearance here this season and scored a distinct hit with her songs and jokes, all of which were new and fresh. Drummond Staley and Belle Birbeck presented their musical specialty with its sudden transformation scene with a good deal of success. Ambar Ali's Arabs did some excellent tumbling. The Pantzer Brothers were seen once more in their head-balancing act, which is among the best of its kind. Josie De Witt looked very fetching as she played her violin solos and won plenty of encores. Titania danced remarkably well and her jewelry made a big hit. The Kur-chins and the Avoles were applauded for their acrobatic work. Albert A. Gullie, the tenor, was in his old form and his clear, strong voice rang out finely in several high-class operatic selections. Fred T. Herbert's trained dogs continued to make a hit, and Max Gabriel's orchestra played several patriotic airs.

SAM T. JACK'S.—The title of the burlesque has been changed to The Parisian Nights. New material has been introduced with beneficial effect. Carrie Thomas, Kittie Palmer, Emma Wards, Mike Nibba, and Sam Collins repeated their hits of previous weeks. Akimoto's Japs and Leonard and Bernard held over in the olio, and the new features were the Pantzer Trio, contortionists; the Wood Sisters, duettists; Riley and Hughes, black face comedians; Mile. Maza, and Mile. Otille. The Ballet Carnaval was retained as the first part, and good business prevailed.

SARA NEVILLE AT OLYMPIA.

Sara Neville was an added feature of the programme at Hammerstein's Olympia on Friday evening last. She presented a series of historic character representations, including "Queen Elizabeth Signing the Death Warrant of Mary Stuart," "Mary Stuart's Last Moments Before Her Execution," "Martha Washington at the Return of the Father of His Country," and "The Statue of Liberty." While impersonating each character Miss Neville delivered appropriate lines. The performance was carefully thought out, and presented with great attention to detail, and Miss Neville scored quite a hit, especially in the character of Martha Washington. Her costumes were very elaborate and appropriate.

THEY OUGHT TO DO GOOD WORK.

Weber and Fields signed contracts last week with Harry B. Smith and Edgar Smith to write the burlesques for next season at the Broadway Music Hall. Edgar Smith is part author of the burlesques Pousse Cafe and The Con-Curriers, now running at the music hall, and has written the librettos of a great many other successes. Harry B. Smith is probably the best known librettist in America, as he has written the

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MISTRESS * AND * MAID

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Librettos for most of the operas which have been successfully produced during the past dozen years. The two Smiths ought to produce works which will give the talent of Broadway Music Hall Stock company plenty of opportunity to show to advantage.

A BIG TIME IN AUGUSTA.

The city of Augusta, Ga., is having a big celebration this week, consisting of civil, military, floral, flambeau, bicycle, and cavalry pageants. A number of popular vaudeville stars have been engaged to give performances in the public squares and in the theatres every day. C. B. Reavis and S. H. Cohen, the Committee on Talent, spent several days in New York engaging the performers, and with the assistance of Joseph F. Vion they secured an aggregation of headliners. The list includes Carson and Herbert, Delmore and Lee, Johnson, Davenport and Lorella, the La Mont Family, the Donasetta Brothers, Nat M. Wills and Mlle. Loretto, Rice and Elmer, Moa and Goodrich, the Three Drolls, the Nichols Sisters, the Abacoco, Keno and Welch, the Franciela Sisters, Gertie Gilson, and Marie Richmond. The artists will, no doubt, have a jolly, good time, and will enjoy the hospitality for which the South is so famous.

"CRACKER JACK."

A new publication called *Cracker Jack* found its way to THE MIRROR office last week. It came all the way from Hillsboro, Ill., where it is published by Duncan C. Best, who announces himself as its "Originator, Publisher, and Booster." Mr. Best, whose picture adorns the editorial page, looks like a very bright young man, and a perusal of his little publication helps to confirm that opinion. *Cracker Jack* is a quarterly, and is devoted to the interests of the vaudeville branch of the profession. It contains several half-tones of prominent vaudeville stars, some well-drawn comic pictures, and several jokes, the best of which tells about the India rubber man in the museum, whose wife presented him with a bouncing baby. Mr. Best, who signs himself "The Worst Mr. Best," deserves to succeed, and it is to be hoped that his little *Cracker Jack* will go off like hot cakes.

VERDICT AGAINST ANNA HELD.

Anna Held made an engagement some months ago to appear at the Scala Music Hall in Paris, and failed to keep it. There was a forfeiture clause in the contract, and her manager, M. Marchand, sued to recover the amount of the forfeit, \$5,000. He won his suit, and Miss Held's lawyers appealed the case. The appeal was decided against her, and she has been ordered to pay the money. Five thousand dollars will not make much of a hole in the profits of her American season, which is said to have been quite successful.

BONNIE THORNTON IN CORK.

The friends of Bonnie Thornton who read the above headline need not think that she has gone abroad and is now sojourning in the South of Ireland. She is at Hammerstein's as a special feature with Primrose and West's Minstrels, and as everything must look black while the minstrels hold the fort Bonnie has kindly consented to abandon yellow curls and the rouge box for the time being and hide her identity under a crop wig and a layer of cork. In spite of her dark complexion her songs will be as light and airy as ever.

NEW ORPHEUM IN 'FRISCO.

The Orpheum on O'Farrell Street, San Francisco, is to give way shortly to a modern structure, which it is estimated will cost over \$250,000 and will have a seating capacity of 5,000, with standing room for 1,000 more. The new house will be ready for the public on Christmas Day, 1898, and building operations will be conducted so that the house will only be closed for two weeks. The new home of vaudeville will be fire proof and will be so built that it can be emptied in two minutes in case of fire.

OLLIE BERKELEY IN VAUDEVILLE.

Little Ollie Berkeley, who made a great name for herself some years ago as a child actress, is about to take her place as a full-fledged vaudeville star. She appeared at the Sunday concert at the Piquette Palace on April 24 in a dramatic sketch called *Thirty Years Ago*. The plot is built on an incident of the Civil War. Miss Berkeley acquitted herself very creditably. She is a daughter of Louise Dickinson, the well-known actress.

JOSEPH HART'S ACCIDENT.

Joseph Hart, the comedian, has been carrying his right hand around for several days done up in a white bandage. The hand was severely burned while Mr. Hart was extinguishing a fire in his apartments. A lace curtain caught fire from a match and in his haste to keep the flames from spreading he received a bad scorching. His wounds are healing rapidly and he resumed his professional duties yesterday.

ROBERT DOWNING IN VAUDEVILLE.

Another important addition to the vaudeville ranks will be Robert Downing and his company, who will present the arena scene from *The Gladiator* at the vaudeville houses. Arrangements are now being perfected for the tragedian's metropolitan appearance through Robert Gran, who is still instrumental in making big deals for vaudeville.

AMY LEE IN VAUDEVILLE.

E. E. Kidder has written a comediotta for Amy Lee, in which she will make her vaudeville debut at the close of her present engagement.

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ment at the Girard Avenue Theatre, Philadelphia, where she was stock star for three years under George Holland's management, and was re-engaged for this season by Manager Durban. She will be assisted by George Barber. J. J. Iris represents the new team.

MARGUERITE SYLVA AT OLYMPIA.

Marguerite Sylva, who has been playing one of the principal parts in Monte Carlo at the Herald Square, has been engaged by Oscar Hammerstein to appear in a novel and original specialty at Olympia, beginning May 2.

MONEY FOR "MAINE" MONUMENT.

A big benefit for the Maine monument fund was given at Koster and Bial's on Sunday evening last. There was a large attendance and over \$2,500 were realized. The enthusiasm of the audience was aroused to a high pitch by the playing of patriotic airs of Victor Herbert's Twenty-second Regiment Band. Among the artists who took part were Mary Norman, James Thornton, Gallardo, J. Leslie Goggin, Trovillo, York, and Adama, Josie De Witt, George W. Monroe, Irene Franklin, Kittle Mitchell, Rogers Brothers, Press Eldridge, Fisher and Carroll, Manning and Weston, Pearl Andrews, Joe Welch, and Adele Ritchie. The Gatling gun drill by thirty men of the Second Battery, under Lieutenant Sherry, was a feature.

VAUDEVILLE JOTTINGS.

Jake Rosenthal, late of Hopkins' Trans-Oceanics and Tom Nawn's co., has been engaged by Gustav Walter as assistant director of the Orpheum, Los Angeles, Cal.

Jacobi, who has been musical director of the London Alhambra for twenty-five years, has resigned.

E. J. Nugent, manager of the Star Theatre, whose Sunday night concerts have been very successful, will be tendered a testimonial on May 1 at the Star. All the leading vaudeville stars will be on hand, and the event will probably be a big success.

C. Dundas Slater has been appointed manager of the Athambra Music Hall in London. He replaces Alfred Moul.

John W. Ransome is now doing an impersonation of General Fitzhugh Lee in place of his "Ruler of New York." It is said to have made a big hit in St. Louis.

The Craggs have been engaged to do their new acrobatic act at the London Empire.

Sydney Grant and Miss Norton, who have just concluded an engagement at Harlem Music Hall, made a great success in the pretty theatre of the

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There is money in Vaudeville. The past season has been a bad one for Dramatic and Operatic Artists. Consider Vaudeville and recoup your losses. It has been the salvation of many.

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Myra's Club of Philadelphia, on April 19, and also at the New York Athletic Club entertainment in New York. They open on the Keith circuit for three weeks at Boston, May 5, and have booked several weeks at the park for the summer months. They have postponed their intended European tour for another year.

"Two Tons" and "Tip In" are the names of two new comic songs now being sung in England by Harry Champion.

Carlin and Clark met with big success last week in Chicago.

Cal Stewart will begin an indefinite engagement with a phonograph co. in New York on May 3. He will make records of stories in Yankee dialect.

Frank Cushman is no longer connected with the vaudeville co. which bore his name. He opens on the Burke circuit for a long season, beginning May 15.

Margaret Webb after an illness of four months, has recovered her health, and is singing and looking better than ever. She expects to reappear in vaudeville about May 1.

The original Gotham Comedy Quartette, Messrs. Lang, Fairbanks, Humphreys, and Parker, will close with James J. Corbett on May 1st at Denver, coming direct to this city. They will sail for Europe to open May 20 on the Moss and Thornton tour, at Sheffield, England.

The Russell Brothers had to do their act at Tony Pastor's on Friday afternoon last without their gold fish. The property man broke the bowl, and it was impossible to secure another one in time for the matinee. James Russell made up for the absence of his funny friends by the introduction of some new lines.

The Garrisons will appear at some of the big European music halls next summer.

Carr and Jordan have just purchased an entirely new and original farcical sketch written specially for them by Mr. Leopold Jordan.

W. J. Kerngood has been re-engaged as musical director by Weber and Fields for one of their road attractions next season.

Alice Clifford, of the Clifford Sisters, has gone to her home, Macon, Ga., to rest until June 1, when they will open on the Gorman circuit. Her sister, Lizzie, will remain in Boston.

Eleanor Falk, late of Gayety Manhattan co., with a repertoire of new songs, including "Would You" and "Cinderella White," is working in vaudeville on the Castle circuit.

Joseph F. Vion's office was all upset yesterday, in fact it looked as though a small Spanish bomb had exploded over it. It seems that Joe was a tenant of Colonel Brown, and when he took the office it was furnished with a carpet, several desks and chairs, and other things. Colonel Brown is moving, and he decided to take his things, so Vion was left with just enough articles to carry on his business. He is negotiating for some furniture and fixtures, and when he gets them he will place his place in ship shape, and he will sit behind his roll top desk and wear his usual happy smile.

H. M. Edmunds, of the Albert and Edmunds acrobatic troupe, was married on April 11, in London, to Violet Poole.

A fire in a building adjoining the Royal Music Hall, London, on April 10, came very near putting an end to that establishment. Twenty-two engines were kept busy, and the theatre was drenched with water. It was open for business as usual on Monday evening.

George E. Belmont, "Barnum's Beauty," manager of Sadler's Wells Theatre, London, "wonders whether the United States undertakers consider the Spanish situation grave," according to one of his odd advertisements in the *Ente* Act.

Mr. and Mrs. Robert K. Scanlon (Kitty D. Miley) have rented a pretty cottage at Manchester by the Sea for the Spring and Summer. Their first professional guest was May Bryant.

Papinta, the myriad dancer, is in her fifth week at Keith's Boston house. She is the only one who has ever played a consecutive engagement of this length at any of Keith's theatres.

Charles F. Jerome and Clara Bell open on the Orpheum circuit May 6, for six weeks. They played the Orpheum in Kansas City last week.

George W. Day, the clever comedian, has returned to his home in New York, after a very successful tour of the West. His time is well filled in the East for several weeks.

John F. Fields, proprietor and manager of Fields and Hanson's Drawing Cards and Big City Minstrels, writes that his co. will close a very successful thirty-two weeks' season at Paterson, N. J. He is delighted with the success of his first season in minstrelsy, and next year will give his performance on a grand scale, carrying forty people in two private cars.

A big vaudeville entertainment was given at the Waldorf-Astoria last evening for the benefit of the Lying-in Hospital.

The most successful smoker ever given at the Craftman's Club was that of Saturday evening, April 9, under the management of Charles P. Schuler. The following performers took part: Flukowski, John M. Turner, the Nelson Sisters, Alex. Hendel, Laurie La Fogue, Victoria Dana, Charles Benwick, Margaret Newton, John McKenna, McKay and Lawrence, and George P. Watson.

Owen Ziegler, the light weight pugilist, will make his debut in vaudeville in a society sketch written for him by Edwin Emery, in which he will introduce his bag punching specialty.

At the close of his present season Edwin Emery will make his debut in vaudeville with Lillian Emery, who has recovered from her recent illness and is at present visiting some friends in Chicago.

Billy Van, who has been a big hit with Al G. Field's Minstrels the past season, will not be a member of Primrose and West's Minstrels next season, on account of the dissolution of the copartnership of that firm. Mr. Van had signed a contract with Mr. Primrose, but as Lew Dockstader will join Primrose as partner it was mutually agreed to cancel Mr. Van's contract. He opens on the Hopkins-Castle circuit on May 2 for ten weeks.

Jones and Sutton, the colored comedy duo, joined Peter Maher's vaudeville co. on April 11, at Boston. The biograph began a new run at Keith's Union Square yesterday. Among the new views shown was one of the town of Conway, England, taken from the rear of an express train.

Diana, the mirror dancer, who was the star of the bill at the Bijou, Washington, week of April 18, has signed a contract with the Bijou management to make twelve weeks' tour of their circuit, beginning Oct. 3. She is at the Bijou in Philadelphia this week.

James Horne, leading man of the Two Little Vagabonds co., will open at Keith's Boston Theatre on May 30, in a sketch called "A Colonial Liar," adapted from a farce by J. M. Morton, by Edwin Tilton. Mr. Horne will be supported by a competent co.

Harry Blockson, of Blockson and Burns, has been made a member of New York Lodge 1, B. P. O. E. The team has made no arrangements for next season.

Albert Gran has booked Robert Hilliard and co. in The Little Girl, for the Brooklyn Music Hall, May 9. Hilliard being a Brooklynite, his appearance is expected to create much enthusiasm.

Miles, Fanette and Saint will arrive from Paris this week to open at Sam T. Jack's next Monday, when Karina returns.

Beatrice Moreland's success in vaudeville continues unabated. She has had two weeks of open time until July. The sketch, "A Game of Golf," has met with the highest of praise wherever presented. Miss Moreland is having two new sketches written for next season by well known authors.

Gerome Edwards will appear at Koster and Bial's on May 2.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The big hits at the several vaudeville theatres the past week were made by Lillian Burkhart, Hallen and Fuller, the Nawns, and Lou Hawkins. Of course there were many enjoyable specialties on the list of the different programmes.

but the above mentioned individuals seemed to be first favorites.

This week an exceptionally well selected bill is offered here, headed by those prime favorites, Barney Fagan and Henrietta Byron, who are "different from the rest." Howard and Bland, who it is pleasant to note, have improved wonderfully. Their sketch creates no end of amusement. The Watson Sisters and Zamora introduce a sensational aerial act that is startling; Laura Bennett, sings in a pleasing manner, and others who assist in making the entertainment complete are Mattie Day, Hennings Trio, McIntyre and Rice, Ramza and Arno, Nellie McGuire, Frank La Mondus, Eddie Gignere, and Blanche Boyer. Pearl McIntyre, Two Barretts, and Castellani and Hall.

Chicago Opera House: Fred Hallen and Mollie Fuller are the bright particular stars, and their new skit is immensely funny. They do not attempt to sing or dance, but stick close to hilarious straight comedy, and there is plenty of it. In fact, this is the best sketch Hallen and Fuller have given us since they returned to vaudeville. Of the other entertainers, the Nawns have the best of the comedy end of it. Alice Shaw and daughters offer their refined whistling act, and the following also contributed entertaining turns: Howard and Marenco, Mabel Leondo, LaCelle and Raymond, Annie Lauchlin, May Eckert and Ludwig Beck, Shickle's Klondike views, Gracey and Burnett, Eleanor Fals, Khens and Cole, the Folly Trio, and Herbert Albini.

Olympic: Everybody enjoys Gus Williams, who is telling a lot of new stories and singing parodies of recent vintage. It is some time since Gus has appeared here, and he is as popular as of yore. Filson and Errol, who are among the best of comedy sketch duos, have a new playette that is positively humorous. There is not a dull second while they are on the stage, and it serves to introduce them at their best. A Trip on the Derby is one laugh from start to finish. The Midgelys also come in for their share of the honors, and those who also merit notice are Her Langdon, Carrie Scott, Armstrong, and Porter, Ellen Vetter, the Lorretts, Mary Lane, Warren and Howard, Madeline Hunt, Newhouse and Bunta, Harry La Sags, Burgess and Burgess, and Harriet Nicholson.

Hopkins: The usual combination programme is on the boards of this house, and the week will be decidedly profitable. Among those who appear in clever specialties are Ad-man and Lowe, xylophone duettists; Leroy and Clayton, in a miniature comedy; Gertrude Haynes, and her organ-piano selection; the Angela Sisters, who sing delightfully; Perry and Burns, a pair of Irish comedians with a lot of funny sayings; Lillian, a graceful dancer, and others. Little Lord Fannyleroy is revived this week as the dramatic digest. The biograph and Old Vienna Annex are still popular with Hopkins' patrons.

Gaiety: The Gaiety is dark and will remain so until May. Manager Clifford will then, a few days later, introduce the stage direction of Max Freeman. Table d'Hôte will be the burlesque and Louise Royce, William Cameron, Frank Blair, and others will be in the cast. It is said the co. will number forty.

Savoy: A new burlesque is offered this week with Helen Kalsky and other comedians who take part in the bill are Joe and Harvey, a musician of ability; Nickerson, Dale and Tenney, Million and Shields, Schaefer and Garini, Stone and Vela, Hazel Dean, Zoe Matthews, Helen Solan, and others.

Note: Lillian Burkhart closed a successful engagement at Hopkins Theatre, and has gone to St. Louis. She will be here again in a month or so.

BOSTON, MASS.—War seems to make no difference with the business at Keith's, for the house is packed all day long and the war pictures by biograph and stereograph arouse the wildest enthusiasm. The bill is as follows: George Carr and Emily Jordan, Binns and Binns, Innocent Corner, the Everetts Trio, Hall and Staley, the Gockers, Lynch and Jewell, Gardner and Gilmore, Lowell and Lowell, the Clover Trio, the Marinettes, De Villiers, and Miss E. M. Murray, and the song sheet. George C. Francis told me when a Trip to Countertown was at Palace, he had a month ago, that he would book it for another engagement, as it had made the biggest hit of the season at the house. So this week the skit is back again there duplicating its original success. I am inclined to call it the runniest show Boston has had this season. The principals with the co. are Cole and Johnson, Lloyd Gibbs, Tom Brown, J. A. Kipp, Walter Dixon, Robert Kelley, Vincent Bradley, Clara and Pauline Freeman, Lena Wiser, Sadie Robinson, and Margaret Rhodes.

Vanity Fair is the attraction at the Lyceum this week. The co. includes Dave Marion, Hanley and Jarvis, Mitchell and Jess, Mahr Sisters, Fanny Vedder, Marguerite, Tebeane, Nellie Berwick, Shevett and Newell, Beattie Stanton, Vernie Taber.

The vaudeville turns which supplement Ten Nights in a Barroom and The Birth of Freedom, at the Grand this week, are provided by Williams and Bibbs, Alfredo, Frank Clayton, Koppie, and James M. Hall.

At Austin and Stone's these vaudeville artists appear this week: The Five Cookes, the Mortimer Brothers, Annie Ritchie, Murphy and Palmer, Kamochi, the Graham Sisters, Malone and Pankett, Gorman and Proctor, Grace Fitzgerald, Sheridan and Forrest, Willard and Gerhard, and Mr. and Mrs. Burroughs.

The French Gaiety Girls and Van Buren's Athletic combination divide honors at the Aquarium this week. The co. includes Dan Brennan, Harry Parks, Jerry Connor, Ed Murphy, Joe Donovan, John Sullivan, Joe Devlin, Billy Couch, and Mark Schack.

A colored cake walk, a female minstrel show and a series of living pictures are three of the attractions at the Howard Athenaeum this week. The vaudeville performers are Sparrow, Charles H. Duncan, Swan and Bamard, the St. Belmos, Charles Vance, the Tanakas, Moran and Wesley, Tillie Russell, Joy Clayton, and war views will be shown by the biograph.

Thomas and Watson, the managers at the Grand, were given a testimonial at that house last week, and the attaches gave them a couple of gold headed umbrellas suitably inscribed.

Rose Cochran will make her debut in vaudeville in Boston, appearing in Nance O'Grady at Keith's, May 9.

The veriscope pictures of the Corbett-Fitzsimmons fight, and the automatic baseball games, are to divide honors at the Park all Summer.

WASHINGTON, D. C.—Weber's Parisian Widows are the attraction at Korman's Lyceum Theatre, opening 25 to a full auditorium. A Night on Broadway is a clever burlesque, well costumed and presented. Letta Meredith, Tenley and Simmonds, Howard and Emerson, the Compositum Trio, Boyce and Black, Berham Sisters, Raymond and Clark, Lizzie Van, Arthur Yale, Alice Hanson, William Galpin, and Adele Reno appear to good advantage. The Adele Monarchs commence an engagement May 2.

The new people appearing at the Bijou Theatre are Dot Davenport, Bertha Wagner, assisted by B. Armin in operetta, Opera in the Kitchen; Kate Chase Sprague, Ford and Dot West, Armstrong Brothers, Radj Leswick, and Rosalie Hodover, Byron G. Harlan and Edward Marsh. The sketch burlesque co., which includes Myrtle Trossider, Clara Adams, Annie Carter, Marie Revere, Ada Verden, Charles De Forest, Charles M. Lester, and Barry Thompson, present in clever shape a new farcical absurdity entitled What, Byron G. Harlan, in his song illustrations, accompanied by Edward Marsh, with his stereoscopic views, has concluded a successful season with Irwin Brothers' Burlesque co. During the past week they began a six weeks' engagement at the Bijou, repeating again their success of a six weeks' stay at this house at the commencement of the season last August.

PHILADELPHIA, PA.—Keith's Bijou has a splendid programme of novelties. Charles Dickson is retained for a second week, presenting a new farce

VAUDEVILLE.

Continued Success in Vaudeville.

BEATRICE MORELAND

In Geo. M. Cohan's Clever Sketch,

A GAME OF GOLF.

A Headliner at Proctor's 23d Street Theatre This Week.

May 2d Hyde & Behman's Theatre, Brooklyn, N. Y.

Managers wishing to book weeks

MAY 9th and 16th,

(Only time open) write at once as per route.

entitled Jealousy, receiving excellent support from Gerald Griffin, Grace George, and Marion Booth. Caron and Herbert, Joe Cawthorne, Diana, in her mirror dance, Hugh Stanton and Pauline Willard in The Bargain Field, the biograph with new pictures, Goggin and Flinn, Emma Cottrell, Little and Pritzkow, Evelyn Britton, a clever contralto; Garnella and Shirik, Hal Merritt, and O'Rourke and Barlette complete the features. Business always tests the capacity of the house.

The new French Folly co., comprising several new specialty acts and high class burlesque, holds the week at the Lyceum to good patronage. The Merry Maidens Burlesque, which played last week at the Trocadero, jump over to the Kensington this week with same co. and were warmly received. Robin Hood, Jr., Burlesquers follow May 2.

SAN FRANCISCO, CAL.—At the Orpheum 1117 they have had one of the best collections of vaudeville talent that we have seen here for some time. There is not a dull feature on the programme, and business has been exceedingly large. Helene Mora, with her remarkable baritone voice and patriotic songs, always catches the house. Lafayette is a clever comedian. Thorne and Carlton do an act that pleases Williams and Walker, and do a cake walk. R. Sweet does a good tramp musical act, which received a great amount of applause. McIntyre and Heath are excellent in their act, and Ajax, who is a very good card, ends the bill. The success of Hyde's comedians has been so great that the management is going to run them all next week, with several changes.

The warm weather during the early part of the week attracted thousands to the Chutes, where there is an excellent vaudeville bill. Chiquita still continues a drawing card, and the trained animals, Sullivan and Gaynell, and Zantalia and Walsh have proved good attractions.

PROVIDENCE, R. I.—Caron and Herbert's All Star co. without Caron and Herbert was the attraction at the Olympic 18-21, and did a very good week. The absence of the team from the co. bearing its name was on account of serious illness of Al. Caron. The bill given was a good one, and the comedy juggling act by Sparrow, the singing by the Nelson Sisters and Crane and a character sketch by Allen and Delmaire were the best features. Others were Williams and Melburn, Phil Walsh, and Hall Staley. Peter Maher and vaudeville co. 25-30. At the Westminster 18-21, Bob Fitzsimmons Vaudeville Athletic co. drew well. Owing to illness in the puglist's family he was not with the co. The management placed a placard in the lobby of the theatre announcing the fact, and those who went in were not disappointed. A good programme was furnished by Whitman and Davis, Charles R. Lawlor, Mulvey and Imann, Lorby Brothers, Van Leer and Barton, Theo. Crane Brothers, and Calcedo, who gave a remarkable slack wire performance. New City Sports 18-21.

JERSEY CITY, N. J.—Manager Tom Dinkins tried an experiment at the Bon Ton Theatre 18-21, when he offered the Reilly and Wood co. for the second time this season, to good but not big business. The co. is unchanged since its last visit to us. Repeat engagements never did go here in our city, as the experiment has been tried a number of times. By Allen and Delmaire were the best features. Others were Williams and Melburn, Phil Walsh, and Hall Staley. Peter Maher and vaudeville co. 25-30. At the Westminster 18-21, Bob Fitzsimmons Vaudeville Athletic co. drew well. Owing to illness in the puglist's family he was not with the co. The management placed a placard in the lobby of the theatre announcing the fact, and those who went in were not disappointed. A good programme was furnished by Whitman and Davis, Charles R. Lawlor, Mulvey and Imann, Lorby Brothers, Van Leer and Barton, Theo. Crane Brothers, and Calcedo, who gave a remarkable slack wire performance. New City Sports 18-21.

CLEVELAND, O.—Mile. Ad's Monarchs gave good satisfaction to crowded houses at the Star week of 18. John L. Sullivan's co. will be the attraction at the Star week of 18. It was a success, and he was called again and again. Edna Bassett Marshall, the sweet soprano, repeated former successes. Paola and Dika presented a very bright act. The Raymond musical trio made a hit, and the Thompson Winslow Quartette received several recalls. Other numbers were Glinzerette and Mack, comic acrobats; Anderson, the male soprano, and Al Maddox, a dialect comedian. Next week Primrose and West's Minstrels.

MILWAUKEE, WIS.—The Alhambra was filled to the doors 17, when the new bill was presented. The last punching exhibition of Miss Gordon, of Curtis and Gordon, created a sensation, and she was recalled again and again. Edna Bassett Marshall, the sweet soprano, repeated former successes. Paola and Dika presented a very bright act. The Raymond musical trio made a hit, and the Thompson Winslow Quartette received several recalls. Other numbers were Glinzerette and Mack, comic acrobats; Anderson, the male soprano, and Al Maddox, a dialect comedian. Next week Primrose and West's Minstrels.

FALL RIVER, MASS.—Rich's Theatre (Frank Buckley, manager; Idylla Vyner (Little Africa) made the biggest hit with Rice and Barton's Burlesquers during the engagement 14-16. McCann and Devere and a character sketch by Allen and Delmaire were the best features. Others were Williams and Melburn, Phil Walsh, and Hall Staley. Peter Maher and vaudeville co. 25-30. At the Westminster 18-21, Bob Fitzsimmons Vaudeville Athletic co. drew well. Owing to illness in the puglist's family he was not with the co. The management placed a placard in the lobby of the theatre announcing the fact, and those who went in were not disappointed. A good programme was furnished by Whitman and Davis, Charles R. Lawlor, Mulvey and Imann, Lorby Brothers, Van Leer and Barton, Theo. Crane Brothers, and Calcedo, who gave a remarkable slack wire performance. New City Sports 18-21.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager; City Sports 18-21. Clive Sheridan heads an attractive vaudeville bill. A special feature was exhibition of wrestling by Atlas billed as the champion. Good business. May Howard co. 25-30. City Club May 27. Treasurer J. Schmidt, of Waldmann's has resumed his position after a long illness—John Lacey is again on the door; he prefers this position to selling tickets—Jack Faust, seven seasons' business manager for Flynn and Sheridan, will take on a next season to be known as the Metropolitan Burlesquers.

with George Godfrey.—Casto Theatre (Al Haynes, manager): When A Man's Married served to introduce Mr. and Mrs. R. J. Dugan and co. week of 18-21. Ola Hayden found favor, as did James R. Adams and Becky Taylor in After the Election. John H. Shepley, Hayden and Hetherington, and Adolph Adams made up the remainder of the co.—Items: Mason and Bea retired from the management of Rilea's Theatre 16, and were succeeded by Frank Buckley, formerly connected with the Boston Theatre. Mr. Mason will look after the interest of the Fall River Base Ball Club this Summer, and in the Fall will resume his old position as treasurer of the Academy of Music. Manager Haynes has secured a three years lease of the Casto Theatre. He will make extensive alterations this Summer, and will increase the seating capacity.

ALBANY, N. Y.—Gaiety (Agnes Barry, manager): Provo, one of the best jugglers in the world, is a feature of the olio presented by the Robin Hood, Jr., Burlesquers, who opened for a week 18. Between the burlesques, Watson and Russell, Leoni and Wyble, Clements and Marshall, McCabe and Sabine keep the ball of fun in motion. The biograph shows many pictures. Parisian Gaiety Girls 25.—Leland Opera House (J. Austin Fynes, general manager): Vanity Fair closed an engagement of big business 16. The olio was made interesting by the Maher and Weston Sisters, Hanley and Jarvis, Mitchell and Jess, Marion and Vedder, and Newell and Shevett. The vaudeville co., headed by Robert Hilliard, which opened 18 for a week, is doing a big business. H. C. Stanley and Adelle Jackson presented Before the Fall, which is a bright mixture of fun and music. Josephine Gassman sings comic songs. Stinson and Marton amuse in The Insurance Agent. Smith and Campbell talk. Robert Hilliard is pleasing in The Littlest Girl, and receives curtain calls, and after the biograph the colored trio, Jones, Grant and Jones, close the performance. Lew Dockstader and another large vaudeville co. 25-30.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): Week 18-21 the co. present an attractive bill, drawing large attendance. The co. of entertainers comprise Kittie Pink, May Dawson, Dollie Fantos, Dottie Harrison, James Fantos, Prince Paul, Fred Langley, Harry Pink, Harry Waller, and the Dawson. Closed 16: James Mulligan, Barney Flynn, Vera Shirley, Matt Simmer.—Olympic (John Balstra, proprietor; R. Sodin, manager): This theatre has opened under the new management and will be renovated and redecorated throughout. A good bill was presented week 18-21, opening to large business. Schaffer's Vaudeville co. presented The Three Married Men and a good olio; among the entertainers are Matt and Jennie Schaffer, the Three Colas, Martha Smith, Violet Earle, Cora Reynolds, May Fleming, Adelle Gibbs, Lucy Davis, Frank Davis, Nellie O'Honahan, Gus Henderson, Sanford and Douglas, Murdock and Della's horses and dogs. Closed 16: The Howards, Della Pino, Zaronie, and De Barr.—Tivoli (John Straka, proprietor): Week 18-21 the excellent musical programme and the sketches by the Niemeyers draw a large attendance.

SUFFOLK, N. Y.—In spite of inclement weather and counter attractions of merit, Shea's Garden Theatre continues to do big business. The matinees have been largely patronized by women and children. The bill 18-21 is an unusually strong one. Conroy and McDonald sprang into instant favor, and Barry and Hughes made genuine hits. Cora Routt had a number of new songs and did very well. Others were Sadie Fox, Sam and Kittie Morton, the Leonardas, Lee Vonjes, and the Troubadour Four.—The Court Street had for its attraction 18-21 The Broadway Burlesquers, one of the best organizations on the road. It proved to be exceedingly strong in a musical way. McAvoy and May are exceedingly clever and were greeted with roars of laughter. The Judges gave an exhibition of marvelous acrobatic work. Gertrude Rutledge made a big hit. The burlesques were really funny. Mile. Ann's Monarchs follow.

TORONTO, CAN.—Bijou (H. H. Lemkin, manager): The management is to be congratulated on the excellence of bill provided 18-21, and if this is a sample of the class of entertainment we may expect when the new theatre is constructed, we certainly have many treats to look forward to. Mabel Craig sings some new and catchy songs in an agreeable manner. Ladell and Alvers are a clever acrobatic team. James Richmond Glinzerette made a hit with his up-to-date monologue. Smith and Fuller present a musical act which has never been surpassed here. The Glinzerettes gave a refined song and dance turn, and William H. Windom, assisted by the Blackstone Quartette, fairly captivated the audience. Crowded houses.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The war pictures shown by the biograph are greeted with cheers. The vaudeville bill is unusually strong, and is headed by Dean Edall and Frank Keenan, who offer a bright comedy. The Brothers Damm, acrobats, give the best act of its kind ever seen here, and are nightly given a royal reception. The olio includes the Clover Trio, three girls with remarkable voices; Wals and Ardell, Lowell and Lowell, the Brilliant Quartette, and Saville and Stewart. For the week of 23-30 Mr. Poli will retain the biograph, and will present John C. Fox and Kate Allen, Cookley and Husted, Johnson and Dean, Duffy, Sawtelle and Duffy, Fields and Lester, and the Dunsen Sisters.

KANSAS CITY, MO.—The list of specialties at the Orpheum 17-21 included something for all tastes. The only holdovers from the previous week were the Elinore Sisters, Irish comedienne. The Escher Sisters, acrobats and singers, were well received, and Wade O'Grady, a boy of less than six years, gave a wonderful exhibition of memorizing. The Jose Quintet was the most pleasing feature on the list, and the songs of Mr. Joe brought repeated encores. Adelman and Lowe proved popular, and Mr. and Mrs. Tom McIntosh were well received. Lew Spencer and C. W. Williams presented good acts. Hayes and Bandy, and May Evans completed the bill.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager; City Sports 18-21. Clive Sheridan heads an attractive vaudeville bill. A special feature was exhibition of wrestling by Atlas billed as the champion. Good business. May Howard co. 25-30. City Club May 27. Treasurer J. Schmidt, of Waldmann's has resumed his position after a long illness—John Lacey is again on the door; he prefers this position to selling tickets—Jack Faust, seven seasons' business manager for Flynn and Sheridan, will take on a next season to be known as the Metropolitan Burlesquers.

Thewissen and Harris—Keith's, N. Y., April 25-30;
 Hyde and Behman's—Brooklyn, May 2-7.
 Morris, Clara—Palace, N. Y., April 25-30.
 Montague and West—New Gilmore, Springfield,
 Mass., April 25-30.
 Mosker-Mack Trio—Harlem Music Hall, N. Y.,
 April 25-30.
 Morton and Weston—Palace, N. Y., April 25-30.
 Morton and Elliot—Pastor's, N. Y., April 25-30.
 Mulvey and Juman—Pastor's, N. Y., April 25-30.
 Midglays, The—Olympic, Chicago, April 25-30.
 McIntire, Nellie—Haymarket, Chicago, April 25-30.
 McIntire, Pearl—Haymarket, Chicago, April 25-30.
 McIntire and Rice, Haymarket, Chicago, April
 25-30.
 Manning and Prevost—Palace, N. Y., April 25-30.
 Moreland, Beatrice—Proctor's, N. Y., April 25-30.
 Hyde and Behman, Brooklyn, May 2-7.
 Morello, The—Proctor's, N. Y., April 25-30.
 McBride and Goodrich—Proctor's, N. Y., April
 25-30.
 Murphy, Mack—Keith's, N. Y., April 25-30.
 Merritt, Hal—Keith's, Phila., April 25-30.
 Martinella, The—Keith's, Boston, April 25-30.
 Musical Dale—Hopkins', St. Louis, April 24-30.
 McKeever, Lizzo—Haymarket, Chicago, April 25-30.
 Nawwa, The—Opera House, Chicago, April 25-30.
 Nonscript Trio—Keith's, N. Y., April 25-30.
 Nonhome and Buntz—Olympic, Chicago, April 25-30.
 Nicholson, Harriet—Olympic, Chicago, April 25-30.
 Orbanany, Mlle.—Proctor's, N. Y., April 25-30.
 O'Rourke, Eugene—Pastor's, N. Y., April 25-30.
 O'zay—Wonderland, Detroit, April 25-30.
 O'Rourke and Burnett—Keith's, Phila., April 25-30.
 Strot, Richard—Proctor's, N. Y., April 25-30.
 Post and Clinton—Shea's, Buffalo, April 25-30.
 Piccinini Sisters—Auditorium, Phila., April 25-30.
 Papinta—Keith's, Boston, March 25-April 30.
 Pantzer Brothers—Koster and Bial's, N. Y., April
 18-30.
 Pattens, The—Pastor's, N. Y., April 25-30.
 Primier, Paul—Keith's, N. Y., April 25-30.
 Romello, Mlle.—Music Hall, St. Louis, April 24-30.
 Rozers Brothers—Proctor's, N. Y., April 25-30.
 Ritchie—Koster and Bial's, N. Y., March 7—in-
 definite.
 Rilov and Hughes—Jack's, N. Y., April 18-30.
 Rigby, Arthur—Savoy, Chicago, April 24-30, Won-
 derland, Detroit, May 2-7.
 Reno and Richards—Orpheum, San Francisco, April
 24-May 14.
 Rice and Cohen—Keith's, Boston, April 18-30.
 Rowle, Edwin Milton, and Selma Fetter—Hyde and
 Behman's, Brooklyn, April 25-30.
 Rice and Elmer—Exposition, Augusta, Ga., April
 25-30, Olympic, Providence, May 2-7.
 Roattina, Adeline—Wonderland, Rochester, April
 25-30.
 Robinson-Baker Trio—Palace, London, Eng., April
 11—indefinite.
 Ritchie, Adele—Koster and Bial's, N. Y.,—indefinite.
 Raymond and Kerkamp—Grand, Pittsburg, April
 25-30.
 Remervi—Columbia, St. Louis, April 25-30.
 Rudinoff, M.—Columbia, St. Louis, April 25-30.
 Ramza and Arno—Haymarket, Chicago, April
 25-30.
 Rosaire—Bijou, Washington April 25-30.
 Steuart, Belle—Harlem Music Hall, N. Y., April
 25-30.
 Stine and Evans—Pastor's, N. Y., April 25-30.
 Snyder and Buckley—Pastor's, N. Y., April 25-30.
 Shepler, John H.—Keith's, N. Y., April 25-30.
 Stinson and Merton—Hyde and Behman's, Brook-
 lyn, April 25-30.
 Thomas and Willard—Keith's, Phila., April 25-30.
 Scott, Carrie—Columbia, St. Louis, April 24-30.
 Shaw, Alice—Opera House, Chicago, April 25-30.
 Scott, Carrie—Olympic, Chicago, April 25-30.
 Sprague, Kate Chase—Bijou, Washington, April
 25-30.
 Smith and Fuller—Hopkins', Chicago, May 2-7.
 Stewart, Cal.—Grand, Pittsburg, April 25-30.
 Shattuck, Truly—Koster and Bial's, N. Y., April
 25-30.
 Stanley and Jackson—Gaiety, Brooklyn, April 25-30.
 Hyde and Behman's, Brooklyn, May 2-7.
 Taylor and Karcher—Harlem Music Hall, N. Y.,
 April 25-30.
 Thomas and Berry—Gilmore's, Springfield, Mass.,
 April 25-30, Keith's, Boston, May 2-7.
 Titenia—Auditorium, Phila., April 25-30.
 Vanni, Signor—Keith's, Phila., April 25-30.
 Vernon and Bonet—New Gilmore, Springfield, April
 25-30.
 Van and Nobriga—Harlem Music Hall, N. Y., April
 25-30.
 Von Palm—Harlem Music Hall, N. Y., April 25-30.
 Valmore, Fred—Keith's, N. Y., April 25-30.
 Verdi Trio—Hyde and Behman's, Brooklyn, April
 25-30.
 Vetter, Ellen—Olympic, Chicago, April 25-30.
 Welby, Fonz, Keys and Nellis—Keith's, N. Y.,
 April 25-30.
 Williams and Adams—Hyde and Behman's, Brook-
 lyn, April 25-30.
 Watson, Hutchings, and Edwards—Orpheum, Los
 Angeles, April 18-30.
 Webb and Hassen—Keith's, N. Y., May 2-7.
 Willett and Thorne—Keith's, N. Y., April 25-30.
 Wesson and Walters—Criterion, Chicago, April
 25-30.
 Whalen and De Vera—Harlem Music Hall, N. Y.,
 April 25-30.
 Welch, Joe—Pastor's, N. Y., April 25-30.
 Wilson, Tony—Orpheum, San Francisco, May 2-7.
 Windom Quartette—Grand, Pittsburg, April 25-30.
 Wilson, Al H.—Shea's, Buffalo, April 25-30.
 Wilson Family—Hopkins', St. Louis, April 24-30.
 Williams, Gus—Olympic, Chicago, April 25-30.
 Warren and Howard—Olympic, Chicago, April 25-30.
 Watson Sisters and Zamora—Haymarket, Chicago,
 April 25-30.
 Wagner and Arutin—Bijou, Washington, April 25-30.
 Yeamans, Jennie—Jack's, N. Y., April 25-30.

CHELSE D. PERUCHI—ELLA BELDEN
LEADERS OF MODERN COMEDY
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PERUCHI-BELDENI COMPANY,
 In a repertoire of Musical Farce and Comedy Dramas. The
 Largest and Strongest Metropolitan Organization in
 America, including
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THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Heart of Maryland, The Conquerors, and The Belle of New York—News Notes.

(Special Correspondence of The Mirror.)

LONDON, April 29.

Well, I really am tired, and don't you forget it. What has made me tired, you ask? Why, the "apology" made a day or two ago by Clement Scott, after nearly four months of non-apology. From time to time have we heard that Scott would defy to the teeth, or otherwise, all



FREDERICK HARRISON.

kinds of combinations of members of the profession he had so bitterly and, as I have often said, unjustly denounced. Moreover, many a brother journalist, knowing that Clemmy, while in a state of illness, had been betrayed into foolish and reckless statements, had, while blaming him for such, certainly hoped he would, when apologizing, make a more dignified "climb down" of it than the following in last Thursday's Daily Telegraph:

"Now that I am enabled," says Scott, "once more to sign my name to, and identify myself with, the article called 'Drama of the Day,' I am anxious to make a personal statement, and, I trust, to end an unfortunate incident."

"Referring to the interview held with me and published in *Great Thoughts* in December of last year, I desire to express my regret to the ladies of the theatrical profession at large for having given utterance to words which I now realize must have inflicted infinite pain upon many good women, whom I not only respect, but whose claims to the good opinion of all I freely and frankly avow. I desire to withdraw such statements as I then made. In my excuse I suggest that the words which were published, and which have evidently given such offense, were spoken by me at a moment of great personal strain when my surroundings were such as to prevent my clearly appreciating the distress they were likely to cause."

And now, to speak by the card, lest equivocation should undo me, I feel that only poetry—and that of the most sublime order, can relieve my feelings in this matter. Therefore prepare to receive a lofty outburst.

MIRROR, do not feel surprised—Our Clemmy has "apologized." No more girls need be deified. For Scott has now "apologized." More so than we've ever furnished. Has D. T. Scott "apologized." Far and wide 'tis advertised, Clemmy has "apologized." Managers have been advised That C. S. has "apologized." But pooh-poohs they scarce disguised When our Clemmy apologized.

But, like a certain Prince of Denmark whom ye wot of, I am ill at these numbers, so I will e'en put my Pegasus back into stable and again amble along. Why linger over this theme on which so many managers, actor-managers and players in general have unburdened themselves to our interviewers? Personally, I am glad the "incident" is closed, and I hope we shall hear no more of it, although I dare say something will yet be said at the special meeting which the Actors' Association postponed till April 19, on account of the then serious illness of Mrs. Clement Scott, who, I rejoice to learn, is now convalescent.

We have had some rather peculiar shows this week. One of these was an extraordinary melodrama entitled *Glorie Aston*, after the name of its heroine. The piece is the work of Forbes Dawson, one of the very few men who, like poor Fred Leslie, once read quite a crop of notices of his own death together with sundry remarks as to his achievements both as player and playwright. *Glorie Aston* is in effect what might be called a feminine version of Charles Reade's fine play, *It's Never Too Late to Mend*, with the scene transferred to our well-known Wormwood Scrubbs Prison. It is a powerful play in many respects, and the extraordinary part of the proceedings comes in not only with regard to the prison scenes, which cause kind friends in front to squirm in their seats and to call the female warders all sorts of names, but also in connection with the low comedy episodes, in which the Yorkshire dialect largely predominates, and in the heavy villain scenes, which are often of an unintentionally humorous kind. Still the play is of the money-making order, and contains a very strong heroine's part which is largely reminiscent of the much persecuted heroine in Tom Taylor's play, *Mary Warner*, written for Kate Bateman nearly thirty years ago.

Another extraordinary theatrical event this week has been the first revival, after an interval of 274 years, of Middleton and Rowley's play, *The Spanish Gypsy*, which was adapted by those collaborators of Shakespeare's from two stories of Cervantes', which are in the English versions entitled, respectively, *The Force of Blood* and *The Gypsy Girl*. The Elizabethan adapters above mentioned contrived to infuse into their play certain shady lines and business which the author of "*Don Quixote*" did not work into his stories. The revivers in question—namely, the Elizabethan Stage Society—

not only retained these bits of sultry dialogue, which caused the good Gawain to blush all over, but they even added, without the slightest warrant to the author's text, a bed on which they brought in the recently seduced heroine. Apart from the somewhat interesting Roman dialogue and business reminding one of a Lavengro of the period, the most remarkable point about *The Spanish Gypsy* was the fact that its authors had unblushingly plagiarized the chief or, at all events, most discussed situation in *The Conquerors*, which will have its first London production next Thursday. I am sure you will agree with me that it was very wrong for Middleton and Rowley so to do, and that Potter has our respectful sympathy.

Notwithstanding that Manager Michael Levenston, lately associated with H. J. Leslie, had been unhappily suddenly struck down by typhoid, the *Royalty* reopened on Thursday night with a new comedy expressly written by Arthur Sturges for Louie Freear. The piece is entitled *Julia*, and is strongly reminiscent of certain plays which the late H. J. Byron and others wrote, via Dickens. Still it is, of course, no worse on that account, nor is Sturges any worse on that account than our own Pineros and Cartons, etc., although he (S.) has not as yet the finished touch of either dramatist. Still he is very clever, and a humorist to boot. *Julia* is very amusing, and it affords the wonderfully clever Louie Freear chances to score hugely as a hard-up girl, and eke as that girl's own twin brother. *Julia* was preceded by Courtenay Thorpe's adaptation of Rudyard Kipling's story, *The Light That Failed*, a playlet already known to you. This playlet did not arouse much enthusiasm, chiefly by reason of the fact that the theme does not lend itself to stage treatment.

Tidings are at last to hand concerning the Pinero-Comyns Carr-Sullivan opera for the Savoy. D'Oyly Carte now promises it for May 28. Its present title is *The Beauty Stone*. Florence St. John, late the Savoy's prima donna, is happily now getting well again. Serio Daisy Wood, one of Marie Lloyd's many sisters, has been dangerously ill with typhoid, but is better now. The Earl of Roselvin, otherwise "Mr. Erskine," who plays the lover in *Treasure of the Wells at the Court*, has been down with the measles, and a mere commoner has had to play the part. The Earl, you know, is a very big draw at the Court. Pattie Browne, the clever Australian comedienne, has had to leave the Court to proceed to Melbourne, and her part, *Avonia Bunn*, is now being played by May Edouin, who has much of the humor of her very humorous mamma, Alice Atherton. Louis Kelleher, a well-known comic opera artiste, is lying dangerously ill in Charing Cross Hospital. George Belmont, the clever young son of the late celebrated actor of the same name, died in Guy's Hospital a few days ago after an operation. He leaves a widow and five children. Kate Terry is now convalescent, and is rehearsing to support John Hare in *The Master at the Globe*.

Mr. and Mrs. Kendal successfully tried at Glasgow a few nights back a new play, entitled *Not Wisely But Too Well*, by Henry Frith, who has just been appointed dramatic critic of the *Pull Mall Gazette*. Joseph Batton's new version of Jack Sheppard is due at the Pavilion to-night, with Weedon Grossmith in the name part. The Strand reopens to-night with "*The I. P.*" which ought to bring a bit of good luck to the house if anything can. The poor old Opera Comique reopens on Monday with two new plays, all the way from the antipodes—namely, *Blunders* and *The Cousin from Australia*. Harry Paulton, recently returned to these shores, revives *Niobe* at the Metropole next week. Alfred Moul has resigned the management of the Alhambra, and has just been succeeded by C. Dundas Slater, recently acting manager at the Empire. Some ten years ago he toured through your States with George Edwards' company, playing Richard Henry's Monte Cristo, Jr. Georges Jacobi, who has for twenty-six years directed the fine Alhambra orchestra, and composed over a hundred ballets, has also resigned his post. To-day (Saturday) I learn that very volcanic alarums and excursions are impending in the Syndicate Hall.

At the aforesaid Empire a very successful appearance has this week been made by Sculptor De Bessell, who I understand has sculpted several statues of Presidents for you. De Bessell gives a really remarkable clay modeling performance, the faces changing from one sort to another with marvelous rapidity. Our variety theatres will be simply inundated with American turns for the Easter holidays. Of these turns more anon.

And now we are awaiting another big theatrical invasion from your side. This invasion started to-night with *The Heart of Maryland* at the Adelphi. Next Tuesday *The Belle of New York* will open at the Shaftesbury. On Thursday we are to see *The Conquerors* at the St. James', and next Monday week *Too Much Johnson*, with the welcome Gillette at its head, will take possession of the Garrick.

Good old—or rather young—America will therefore not be utterly unrepresented in this right little, tight little island, which is going on very nicely, thank you.

And now to tell you how your native born melodrama, David Belasco's *The Heart of Maryland*, has just fared at our Adelphi. I may as well at once say that it was received with rapturous applause, not only by your native citizens who were very numerous in front, but also by the couple of thousand or so of our own natives who besieged the doors of the theatre from a very early hour in the day. Of course, the pronounced artistic success made by *Secret Service* (now, by the way, being played at three of our suburban theatres—the Lyric, Hammermith: the Parkhurst, Holloway, and the Britannia, Hoxton) was responsible for the interest aroused in *The Heart of Maryland*. Equally, of course, comparisons were sure to be instituted between the two dramas. These comparisons pan out for the most part thusly—*Secret Service* is the better knit and, in many cases, more intense play, depending in a less degree upon mise-en-scene for its effect. But *The Heart of Maryland*, albeit on broader melodramatic lines, is, on the whole, more sympathetic, especially as regards the hero and heroine. The fact of the hero in Gillette's otherwise fine play being really a spy always to my mind to many another's thinking somewhat discounted the sympathy. On the other hand it, of course, shows you what a cleverly written play it was to succeed in spite of so usually dangerous a notion.

In short, then, *The Heart of Maryland*, which did not get its proper dress rehearsal on the Adelphi's fine stage until about 4 o'clock on the morning of production there, although a play dealing somewhat overmuch with wounds, bandages, ambulances, corpses, and other inevitable horrors of war—from which horrors may God defend you all for many a generation—yet proved a play also replete with strongly contrived scenes of passion. Especially striking is the scene where the distraught heroine, Maryland, denounces a certain unseen person as a spy, not knowing that she is condemning

her own lover. Powerful also is the episode showing her (like La Tosca and eke like Yvonne in *The Conquerors*) essaying to stab her would-be outrager. The big bell incident did not appeal overwhelmingly to many of us, chiefly because it has been used for several dramas, from Albert Smith's *Blanche Heriot*, produced at the Surrey over half a century ago, downward. Moreover, that bell did ring out before Maryland could seize the clapper thereof. But, of course, such incidents as these will occur in the best regulated companies—and the present company is certainly one of the best regulated you have yet sent us. Maurice Barrymore, who had a splendid reception on his return to our stage; Harry Harwood as the old General, Frank Mills and Minnie Dupree in the light comedy roles, and especially Edward J. Morgan as the spy, made big successes. Your Mrs. Leslie Carter, although occasionally a bit crude and overwrought, made a profound impression by her intense acting as the perplexed Maryland Calvert, and indeed both playgoers and pressmen are already talking about her and her Titian tresses.

I am wondering why the ingenious Belasco should have gone out of his way to work a double meaning into the title of his play. I shall presently expect to hear of certain of your playwrights importing such dramas as *The Liver of Louisiana*, *The Chest of Charleston*, *The Grotto of Galveston*, *The Nerve of New York*, etc. But, pending these importations, let me sincerely congratulate your nation both on its latest importation and on the players thereof. Also on two facts in connection therewith: First, that once more we receive an object lesson in splendid stage management, and second, that you receive yet another proof that those who, for reasons of their own, love to assert that the English press and playgoers and conspirer never to give American plays and players fair play, are unmitigated and contemptible economizers of the bright, blessed, beautiful, straightforward, manly, unadulterated Truth.

The picture this week is an excellent likeness of Frederick Harrison, lessee of the London Haymarket, and Cyril Maude's partner as well. Harrison is an actor, too, and a very good actor.

LONDON, April 16.

The two chief London productions this week have been imported from your side and therefore it is not necessary to enter into full particulars as to their "plot, story and construction," as poor old Henry Herman would put it. I allude, of course, to *The Belle of New York*, written by Hugh Morton and composed by Gustave Kerker, and *The Conquerors*, by Paul M. Tilbury Potter. There have been a few other things calling for critical attention, but the above two are certainly of the most extensive kind seen this week.

First, as to *The Belle of New York*. I am glad to say that although it was imperiled by the extreme length of the first performance on Tuesday (which lasted until a few minutes to midnight) this merry mixture proved a huge success. So much so that, apart from the mostly enthusiastic press notices, this lively and luxurious production is already being talked about all over the town. Indeed, it formed the principal topic of conversation at the St. James' on Thursday night between the acts of *The Conquerors*, of which more anon.

As I said in my last, your big native productions, such as *Secret Service* and *The Heart of Maryland*, certainly teach us something both in the gentle art of stage-management and as to "go" or "vim," or whatever you like to call it, in acting. The same remark applies in many instances to *The Belle of New York*—yes, although we have not been without splendid productions of this kind ourselves, such, for example, as the never-expense-sparing George Edwards' *vouchsafes* unto us. This new American production is certainly a dream of beauty, both as to the mise-en-scene and the lady players, with the accent on the latter. Here and there the dialogue and business threatened to slide into riskiness, and the Salvation Army and semi-religious business gave some cause for doubt as to the play's reception. But these dashlets of riskiness happily proved transient, and as the play proceeded almost incessant laughter and applause prevailed, the entire audience, and not simply the large American colony present, insisting upon encore after encore. The only dissentients were a few gallery lads, who seemed at first incited to rebellion by the extreme lateness in dropping the curtain. This lateness is always dangerous. Of course, in the case of a hitherto untried play it cannot always be helped, but when a play has been played by the same company so many times as *The Belle of New York* has there is, of course, less excuse for dropping your curtain at the witching hour of night, when churchyards yawn and "Down below" itself breathes out contagion to the world. Hem! Shakespeare.

To conclude this matter, let me add that we welcome not only this gay and gorgeous show, but also we heartily welcome the clever players you have sent along in the parcel. That very belle Americaine, Edna May, charmed all present at once, not only by her beauty, but by her dainty acting, singing and dancing. Touching her loveliness, our photographers are already looking forward to doing a roaring trade with her picture. Phyllis Rankin also won high honors in each of the above mentioned matters. Dan Daly, whose method reminds one now of Tom E. Murray, now of R. G. Knowles, and anon of our own Dan Leno, scored a big hit. J. E. Sullivan also soon became a favorite droll, Harry Davenport achieved popularity, and Frank Lawton proved to be the very best whistler we have ever had in our amusement temple. In short, it seems as though George Musgrove, of Williamson and Musgrove, by engaging the New York Casino company, has brought prosperity to the hitherto mostly very unprosperous Shaftesbury Theatre.

And now for *The Conquerors*, to see which shoals of London playgoers have been all agog ever since such startling accounts of certain episodes therein were cabled from your city. This intense curiosity was largely in evidence at the St. James' on Thursday night, when many a notoriously late-arriving first-nighter took care to be seated long before the curtain went up. All eagerly followed, line by line, from the "Babe's" idiotic blowing up and poisoning of the Grandpre family's household god, right on through the somewhat needlessly involved story. The first whiff of the risky came with the introduction of the French dancing girls, headed by the shameless and thinly veiled old Poulette. Some disappointment, however, was presently apparent, for in the business around these sirens, both at the Grandpre castle and at the cabaret of the Silver Trout, *The Conquerors* looked like flickering down into another specimen of that modern stage hybrid known as musical play. At the end of this vulgar business, when the blackguardly "Babe" began to deliberately plan his fell purpose and to turn the lights down in order to better entrap his beautiful feminine victim, quite a wave of semi-suppressed excitement ran over the audience. The spectacle of one helpless woman

made the object of an attempted outrage is far from pleasant, although the episode is said to have been softened somewhat since its first production in your land. Neither is there anything alluring in the character of a heroine who, believing herself to have been outraged, not only anon begins to pity and fondle the man she believes guilty of this, but even hides him in her bedroom and allows her own fugitive brother to pass out another way, where he is almost certain to be shot down by the German soldiery, instead of through her room, the only safe passage. Yet the audience are expected to sympathize with this heroine, and with the suddenly repentant Prussian cub, Eric, otherwise the "Babe." Pooh! Bah! All this is rot, and tomy rot at that!

No, *The Conquerors* will not do. It would not do, even if it were a well written and well-constructed play, which it isn't. Mr. Potter, in weaving together the war stories of poor Guy de Maupassant and others, has not woven them well. In short, he has not "joined his flats." Moreover, most of his dialogue and business convey no notion of German soldiers as they appeared in the terrible Franco-Prussian campaign. But the greatest fault of all in any play is, I take it, when you are positively unable to describe its main story to a mixed company, not to mention your own family. There is, of course, latent tragedy in such a theme, but such themes, if treated at all on the stage, can only be treated by a master hand. Several of the audience walked out on Thursday.

I cannot see how the play can prove any more a financial success than it is an artistic one, unless there is a sufficient number of praiseworthy-minded playgoers to keep it going. George Alexander has, of course, produced the play with his eyes open, else one could feel very sorry for the heavy outlay the production has obviously cost him. The staging, the uniforms, everything is on a most gorgeous and realistic scale. The acting is for the most part excellent. Alexander himself, barring a dash of extravagance in the silly bric-a-brac break-up business in the first act, gives a fine performance of the blackguardly and late repenting "Babe" Eric. Julia Neilson as Yvonne, the strangely-minded heroine, acts better than she has for some time. W. H. Vernon, J. D. Beveridge, and H. V. E. Wood are all AI as the chief German officers; Constance Collier, a clever and beautiful daughter of Israel, who, until she played the Gypsy in *One Summer's Day*, had mostly only been in the Gaiety chorus, made another good stride toward intense leading ladyism by her impersonation of the mad-dened Jeanne Marie, and your gentle-voiced compatriotess, Fay Davis, acted charmingly as of yore in the somewhat silly character of Babiole. Fred Terry did all that was possible for the very theatrical character of the too obviously disguised Hugo de Grandpre, but young H. B. Irving, who has been acting cleverly of late, did not impress me by his handling of the bearded Bobeché.

By the bye, have you read young Irving's new big book on the late unimpaired Judge Jeffreys? If not, read it. It is a clever study, betokening not only deep research, but considerable original thinking.

The first new productions of the week were two plays brought from Australia to the Opera Comique. These plays were entitled respectively *Blunders* and *The Cousin from Australia*. The latter might just as well have been called by the same name as the former. Both were so helplessly bad, especially the latter, that most of the few people in front only stayed because they began to wonder what would happen next. So bad were the plays and so scorching were the notices that the show was not repeated, and our most closed theatre had its shutters up again.

In consequence of Clement Scott's "apology" the Actors' Association have decided not to hold that court martial meeting to denounce him.

G. D. Day, who is Henry Arthur Jones' secretary and brother-in-law to Hall Caine, and Syvannus Dancoy, who is H. A. J.'s own brother, have written a musical play called *Bilberry of Tibury*. It will be produced at the Opera House, Northampton, on Monday. G. Stuart Ogilvie's new comedy, *The Master*, will be produced by John Hare at the Globe next Saturday. The same author's comedy, *The White Knight*, will presently be withdrawn from Terry's and will be succeeded by a farcical comedy written by J. H. Darnley and H. Bruce, and entitled *Shadows on the Blind*. Mr. and Mrs. Kendal will produce Henry Frith's new play, *Not Wisely But Too Well*, for the first time in London at the Islington Grand on Monday week. George Edwards produces the new Gaiety piece, at present called *An English Girl*, next Saturday week. He will immediately afterward produce the new Gaiety play at Daly's. The Princess closes to-night in order to be rebuilt. It wants it badly. We are in for a share of Shakespeare next week in order to keep up the Bard's birthday, which occurs next Saturday. The chief revival in this connection will be *Macbeth* at the Metropole, with William Molison as *Macbeth* and Eleanor Calhoun as *Lady M.* GAWAIN.

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